

THE
Primary Song Book

INCLUDING MARCHES AND VOLUNTARIES

MRS. DORIS BROMLEY

712 S. 9E

SALT LAKE



The PRIMARY SONG BOOK

INCLUDING
MARCHES AND
VOLUNTARIES



PUBLISHED BY THE
GENERAL BOARD OF PRIMARY ASSOCIATIONS
SALT LAKE CITY, UTAH

Printed in the United States of America
THE DESERET NEWS PRESS

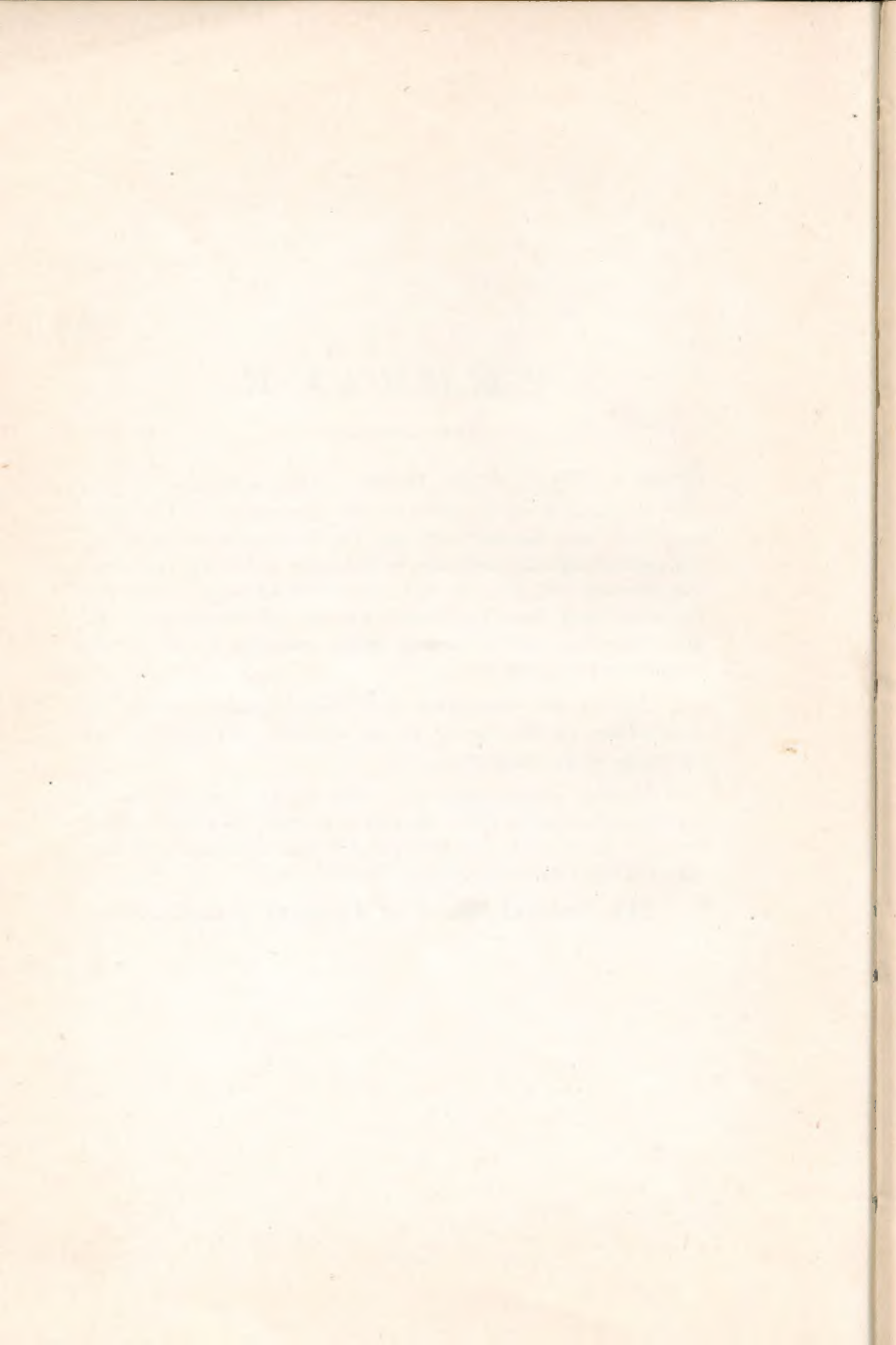
P R E F A C E

THE PRIMARY SONG BOOK contains a number of old and loved songs as well as many that are new. The new ones have been selected with care for the particular needs of the associations and need only to be known to become favorites with the boys and girls who will learn and sing them. Many of the songs have been contributed by our own musicians. To them have been added selected songs, including a number of valuable copyrighted ones.

Marches and voluntaries have been included, simple in composition for the use of young organists and suitable for the needs of the associations.

Grateful acknowledgment is extended to those who have contributed to make this collection a success. We believe the Primary Associations will find pleasure and satisfaction in the use of THE PRIMARY SONG BOOK.

The General Board of Primary Associations



The PRIMARY SONG BOOK

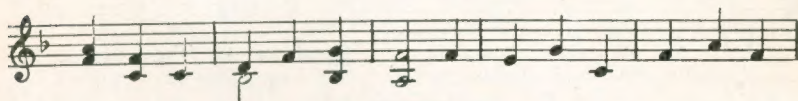
No. 1

Cradle Hymn

(Written by Martin Luther for his children.)



1. A - way in a manger, No crib for a bed, The lit-tle Lord
2. The cat-tle are lowing, The ba-by a-wakes, But lit-tle Lord



Je-sus Laid down His sweet head; The stars in the heav-en Look'd
Je-sus, No cry-ing He makes; I love Thee, Lord Je-sus! Look



down where He lay, The lit-tle Lord Jesus, A - sleep on the hay
down from the sky, And stay by my cradle Till morning is nigh.



No. 2

Jesus Bids Us Shine.

A. C. SMYTH.

Semplice - not fast.

Je-sus bids us shine With a clear, pure light,
Je-sus bids us shine, First of all for Him,

Like a lit-tle can-dle Burning in the night,
Well He sees and knows it, If our light is dim,

Like a lit-tle can-dle Burn-ing in the night;
Well He sees and knows it, If our light is dim;

In this world is dark-ness, So we must shine,
He looks down from heav-en To see us shine.

Jesus Bids Us Shine.

You in your small cor-ner And I in mine.
stacc.
tempo
 You in your small cor-ner, And I in mine
tempo. stacc.

No. 3

As a Little Child.

C M VON WEBER

Moderato.

1 As a lit-tle child re-lies On a care be-yond its own.
 2 So let me, a child re-ceive What to-day Thou shalt pro-vide.
 3 Qui-et, Lord, my fro-ward heart, Make me lov-ing, meek, and mild.
 Knows be-neath its fa-ther's eyes, It is nev-er left a-lone
 Calm-ly to Thy wis-dom leave What to-mor-row may be-tide.
 Up-right, sim-ple, free from art, Make me as a lit-tle child

No. 4 Children's Morning Song.

L. DALTON.

Arr E. BEESLEY

1 "High in Heav'n a bove us, Where the an-gels dwell,
 2. Low on earth be - neath us, Where our footsteps stray,
 3. Nev - er, nev - er grieve Him, Thinking a - ny ill;

God will ev - er love us, If we serve Him well."
 God can hear and see us, Night as well as day.
 Ev - er try to please Him, Do - ing His good will.

No. 5 Hymn of Praise.

E. STEPHENS.

ALFRED PETERSON.

1. I'll strive while young to tune my voice, To songs of praise and love,
 2. He gives His children here be - low A thousand blessings rare,
 3. He loves each lit - tle, harmless child, The poor and lowly heart;
 4. O, Fa - ther, good and full of grace, Tune Thou my heart and voice,

The theme, of which I'll make a choice, Shall be my God a - bove.
 Each passing day and hour doth show His lov - ing ten - der care.
 And e'en the soul with sin de - filed, Re - pent - ing hath a - part.
 That I may ev - er chant Thy praise, And in Thy love re - joice.

No. 6

Because He Loves Me So.

Words selected.

H. H. PETERSEN.



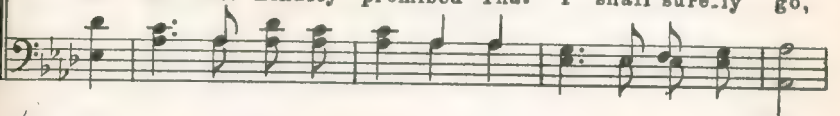
1. I love to hear the sto-ry, Which an-gel voices tell,
2. I'm glad my bless-ed Sav-ior Was once a child like me
3. To sing His love and mer-cy, My sweet-est songs I'll raise,



How once the King of glo-ry Came down on earth to dwell;
To show how pure and ho-ly His lit-tle ones might be;
And though I can-not see Him, I know He hears my praise!



I am both weak and err-ing, But this I sure-ly know,
And if I try to fol-low His foot-steps here be-low,
For He has kind-ly promised That I shall sure-ly go,



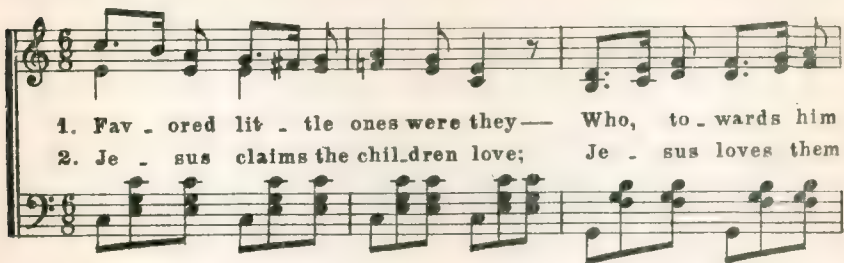
The Lord came down to save me, Be-cause He loves me so,
He nev-er will for-get me, Be-cause He loves me so,
To dwell a-mong His an-gels, Be-cause He loves me so,



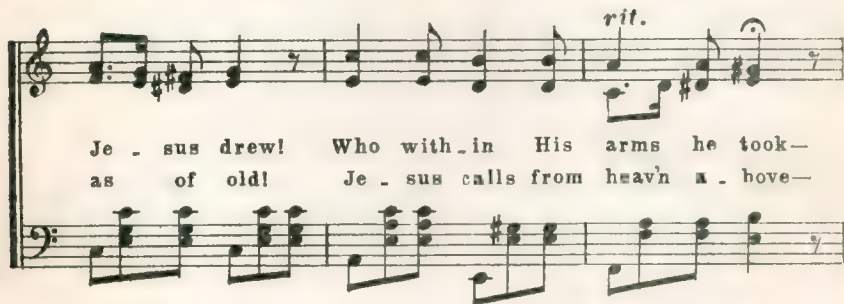
No. 7 Let the Little Children Come.

EMILY HILL WOODMANSEE.

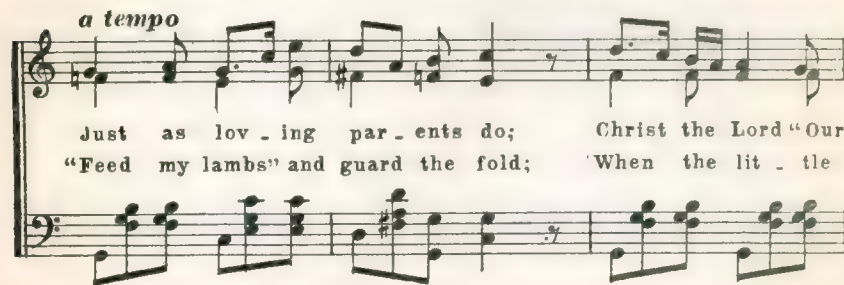
J. J. DAYNES



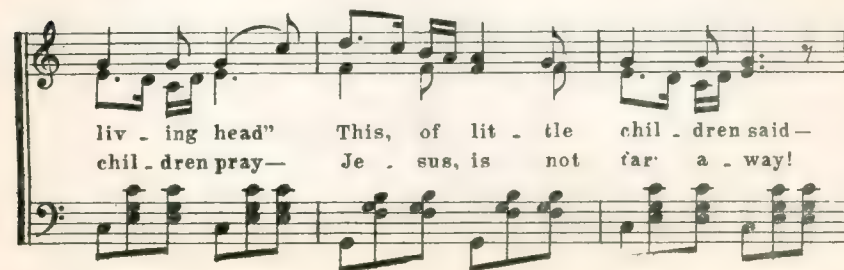
1. Fav - ored lit - tle ones were they— Who, to - wards him
2. Je - sus claims the chil - dren love; Je - sus loves them



Je - sus drew! Who with - in His arms he took—
as of old! Je - sus calls from heav'n a - bove—



a tempo
Just as lov - ing par - ents do; Christ the Lord "Our
"Feed my lambs" and guard the fold; When the lit - tle

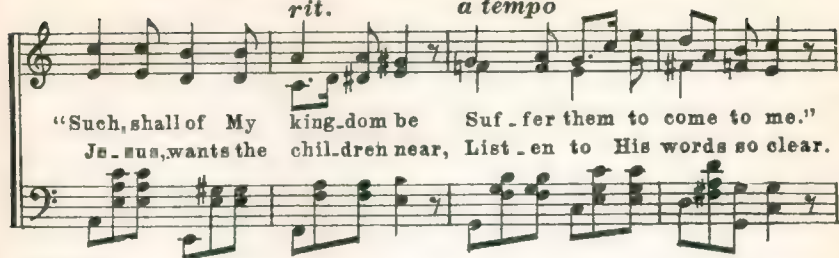


liv - ing head" This, of lit - tle chil - dren said—
chil - dren pray— Je - sus, is not far a - way!

Let the Little Children Come.

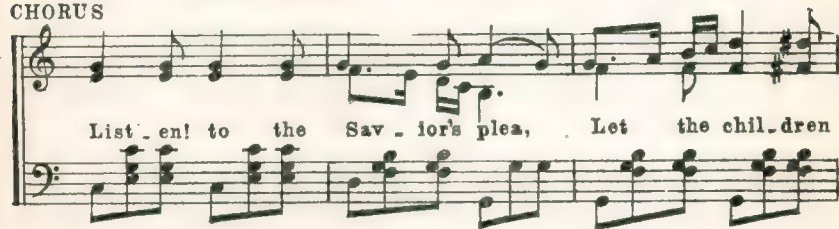
rit.

a tempo



"Such, shall of My king-dom be Suf-fer them to come to me."
 Je - sus, wants the chil-dren near, List-en to His words so clear.

CHORUS



List-en! to the Sav-ior's plea, Let the chil-dren



come to me; Let the lit-tle chil-dren come,



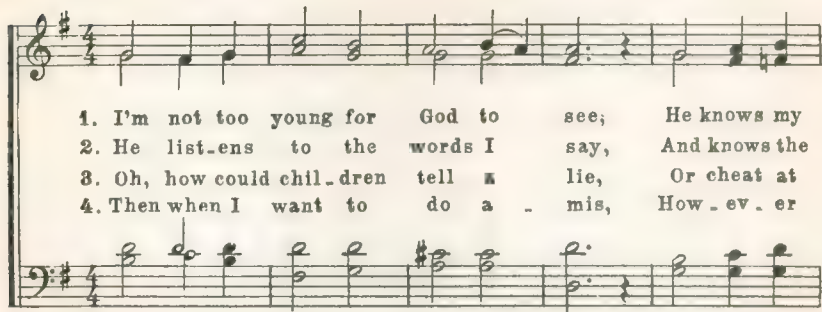
Come to me, come to me, Let the lit-tle
 Come to me, come to me,



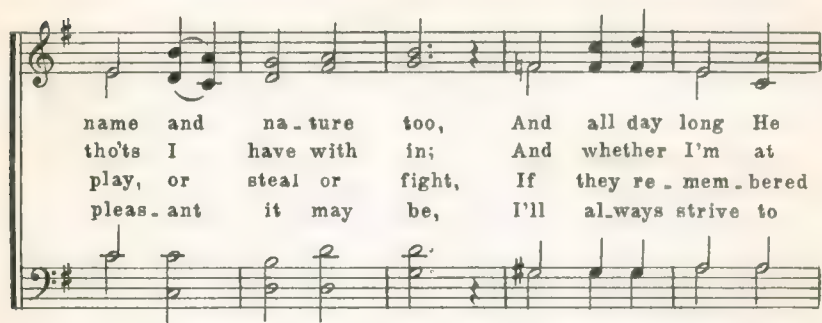
chil-dren come, Come to me, come to me.
 Come to me,

No. 8 I'm Not Too Young for God to See

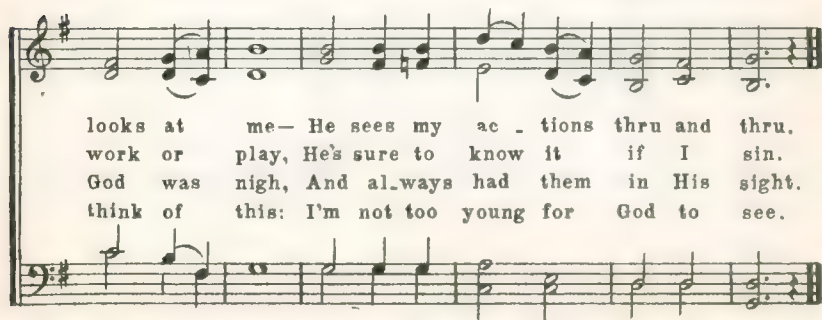
ALVIN A. BEESLEY.



1. I'm not too young for God to see; He knows my
2. He list-ens to the words I say, And knows the
3. Oh, how could chil-dren tell a lie, Or cheat at
4. Then when I want to do a mis, How-ev-er



name and na-ture too, And all day long He
tho'ts I have with in; And whether I'm at
play, or steal or fight, If they re-mem-bered
pleas-ant it may be, I'll al-ways strive to



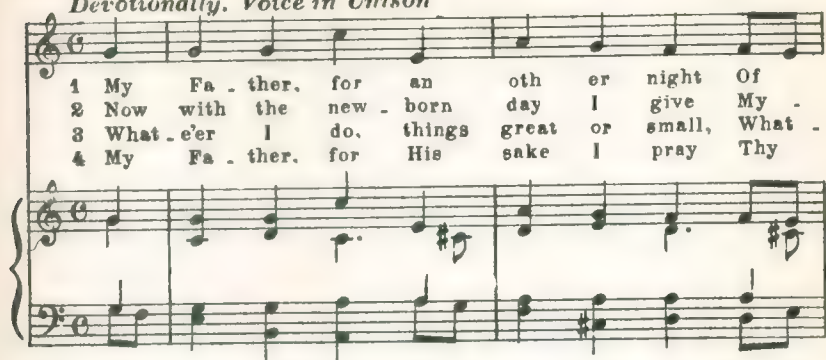
looks at me— He sees my ac-tions thru and thru.
work or play, He's sure to know it if I sin.
God was nigh, And al-ways had them in His sight.
think of this: I'm not too young for God to see.

No. 9 My Father, for Another Night.

REV SIR HENRY W. BAKER, Bart

A C. SMYTH.

Devotionally. Voice in Unison



1 My Fa - ther, for an oth er night Of
2 Now with the new - born day I give My -
3 What - e'er I do, things great or small, What -
4 My Fa - ther, for His sake I pray Thy



qui - et sleep and rest, For all the joy of
self a - new to Thee, That as Thou will - est
e'er I speak or frame, Thy glo ry may I
child ac - cept and bless; And lead me by Thy

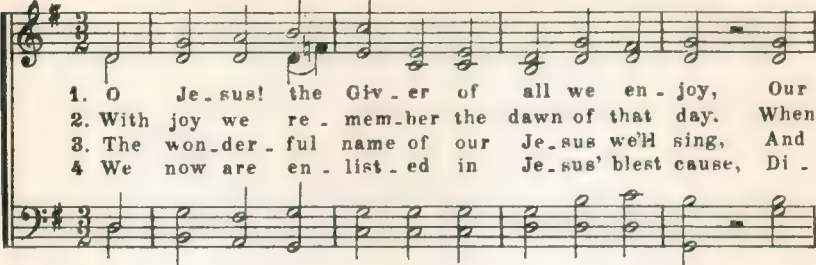


morn - ing light, Thy Ho - ly name be blest.
I may live, And what Thou will - est be.
seek in all, Do all in Je - sus' name
grace to - day, In paths of right - eous - ness.

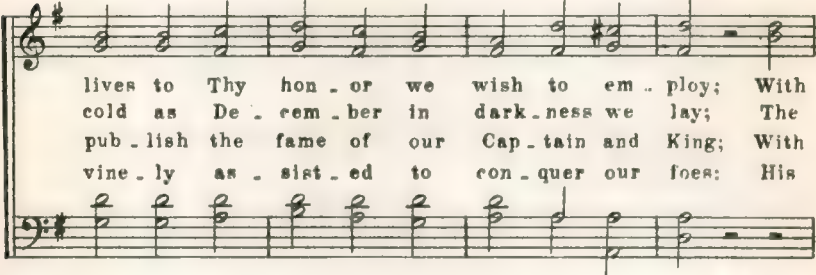
No. 10 Oh Jesus! the Giver of All We Enjoy

W. W. PHELPS.

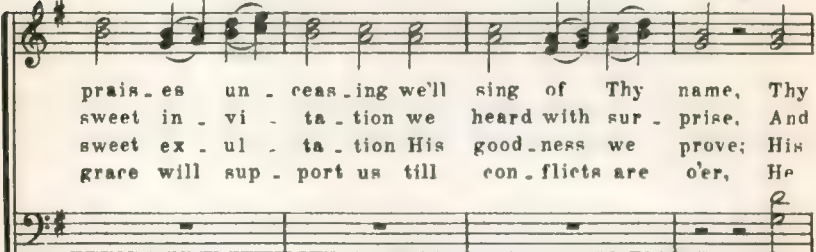
H. H. PETERSEN.



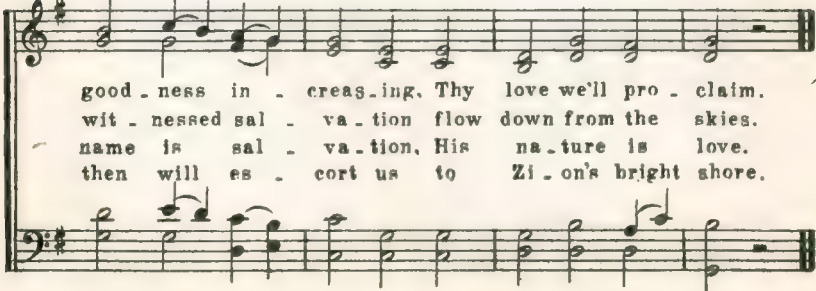
1. O Je - sus! the Giv - er of all we en - joy, Our
2. With joy we re - mem - ber the dawn of that day. When
3. The won - der - ful name of our Je - sus we'll sing, And
4. We now are en - list - ed in Je - sus' blest cause, Di -



lives to Thy hon - or we wish to em - ploy; With
cold as De - cem - ber in dark - ness we lay; The
pub - lish the fame of our Cap - tain and King; With
vine - ly as - sist - ed to con - quer our foes: His



prais - es un - ceas - ing we'll sing of Thy name, Thy
sweet in - vi - ta - tion we heard with sur - prise, And
sweet ex - ul - ta - tion His good - ness we prove; His
grace will sup - port us till con - flicts are o'er, He

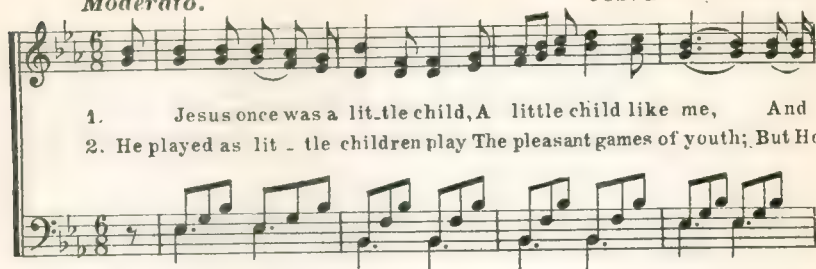


good - ness in - creas - ing, Thy love we'll pro - claim.
wit - nessed sal - va - tion flow down from the skies.
name is sal - va - tion, His na - ture is love.
then will es - cort us to Zi - on's bright shore.

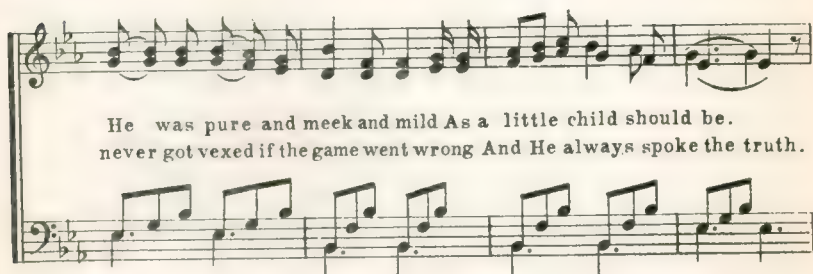
No. 11 Jesus Once Was a Little Child.

Moderato.

JOS. BALLANTYNE



1. Jesus once was a lit - tle child, A lit - tle child like me, And
2. He played as lit - tle children play The pleasant games of youth; But He



He was pure and meek and mild As a lit - tle child should be.
never got vexed if the game went wrong And He always spoke the truth.

CHORUS



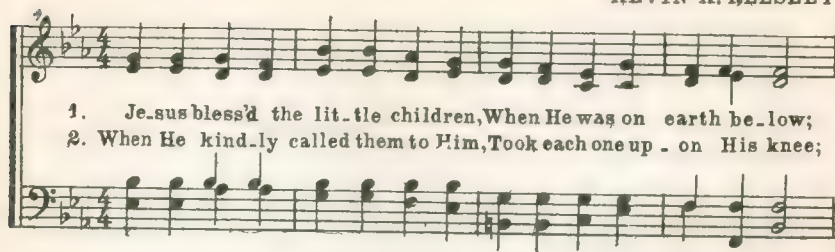
So lit - tle chil - dren, Let's you and I,



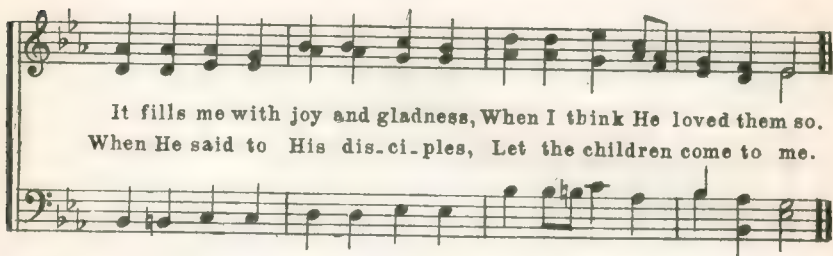
Try to be like Him, Try, try, try.

No. 12 Jesus Blessed the Children

ALVIN A. REESLEY



1. Je-sus bless'd the lit-tle children, When He was on earth be-low;
2. When He kindly called them to Him, Took each one up - on His knee;

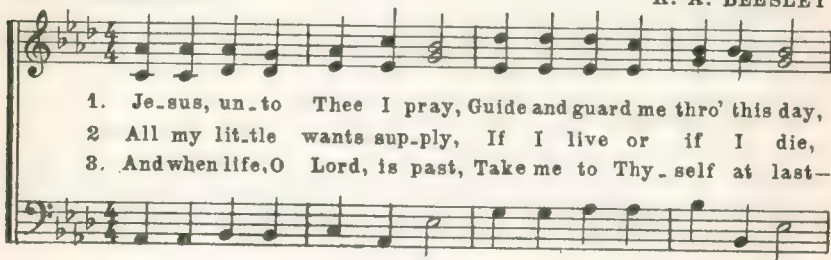


It fills me with joy and gladness, When I think He loved them so.
When He said to His dis-ci-ples, Let the children come to me.

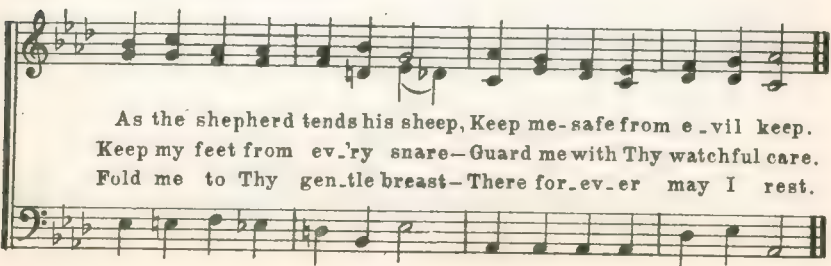
No. 13 Jesus, Unto Thee I Pray.

E. B. FERGUSON.

A. A. BEESLEY



1. Je-sus, un-to Thee I pray, Guide and guard me thro' this day,
2. All my lit-tle wants sup-ply, If I live or if I die,
3. And when life, O Lord, is past, Take me to Thy-self at last—



As the shepherd tends his sheep, Keep me—safe from e-vil keep.
Keep my feet from ev'-ry snare—Guard me with Thy watchful care.
Fold me to Thy gen-tle breast—There for-ev-er may I rest.

No. 14 Jesus Thou Art Sweet and Mild.

JOHN NICHOLSON

JOS J DAYNES.

1. Je-sus, Thou art sweet and mild, Wilt Thou hear a lit-tle child?
2. Wilt Thou, Je-sus, when I die, Take me up to Thee, on high;

Mam-ma oft-en tells of Thee, Tells me I Thy face shall see.
To Thy love-ly home a-bove, There to dwell in peace and love?

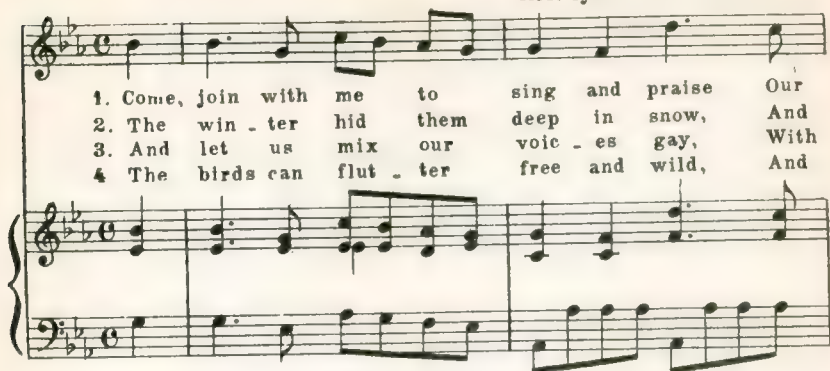
If I seek to wor-ship Thee, Say, O Lord, that You love me.
Je-sus, let Thy blessing flow To my loved ones, here be-low,

And if I Thy name shall praise And o-bey Thee all my days.
That they too may wor-thy be To for-ev-er dwell with Thee.

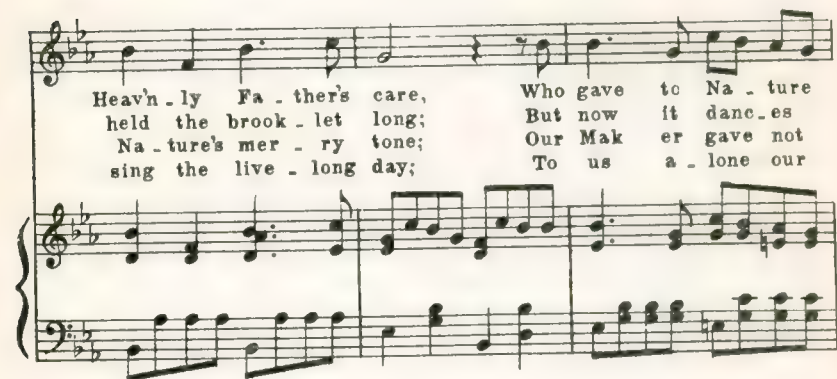
The musical score is written for voice and piano. It features a treble and bass staff for the piano accompaniment and a single staff for the voice. The key signature is one sharp (F#) and the time signature is common time (C). The score is divided into four systems, each containing a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The first system includes two verses. The second system continues the lyrics. The third system continues the lyrics. The fourth system concludes the piece with a double bar line.

No. 15 Come Join With Me to Sing and Praise

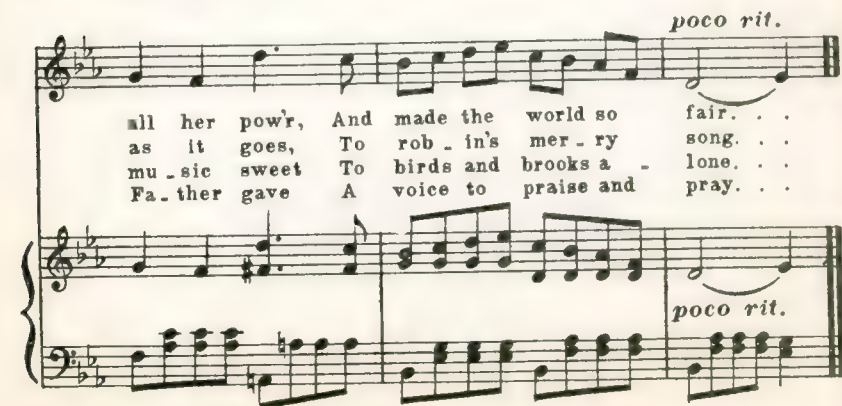
Arr. by ALVIN A. BEESLEY



1. Come, join with me to sing and praise Our
 2. The win - ter hid them deep in snow, And
 3. And let us mix our voice - es gay, With
 4. The birds can flut - ter free and wild, And



Heav'n - ly Fa - ther's care, Who gave to Na - ture
 held the brook - let long; But now it danc - es
 Na - ture's mer - ry tone; Our Mak - er gave not
 sing the live - long day; To us a - lone our



poco rit.
 all her pow'r, And made the world so fair. . .
 as it goes, To rob - in's mer - ry song. . .
 mu - sic sweet To birds and brooks a - lone. . .
 Fa - ther gave A voice to praise and pray. . .
poco rit.

No. 16

Our Children.

E. B. WELLS.

E. BEESLEY.

1. Hosts of chil-dren ev - 'ry morn-ing, Seek the Lord in
 2. Hosts of an - gels 'round us wait-ing, Bear the mes-sage

ear-nest pray'r, Thank-ing Him for ev - 'ry bless-ing,
 to the skies, With ce - les - tial songs re - joice-ing,

CHORUS

Life and health and lov - ing care. Hosts of chil - dren
 Fill the realms of par - a - dise.

seek sal - va - tion, Ev - er faith - ful may they be;

Make them, Lord, a mighty na - tion, Pressing on to vic - to - ry

Andante grazioso. %

MYLES B. FOSTER.

1. Watch ing in the meadows O'er their flocks by
 2. Hark, that joyous message! Mourners, cease to

mf

cres.

night, Shepherds heard glad tidings, Saw heav'n's wondrous light!
 grieve! Join to hail with gladness Blessed Christmas Eve!

cres.

Hal - le - lu - jahs heard they From the An - gels then—
 Chil - dren, let those ti - dings Ring forth once a - gain:

f

Christmas Eve.

"Peace on earth" their message, And "Good-will to men!"
 "Glo-ry in the high-est," And "Good-will to men!"

"Peace on earth" their message, And "Good-will to men!"
 "Glo-ry in the high-est!" And "Good-will to men!"

dim. *p* *D.S.*
 "Peace on earth, Peace on earth."

No. 18 A Stranger Star O'er Bethlehem.

ORSON F. WHITNEY

(Song for Christmas.)

EDWIN F. PARRY.

1. A stran - ger star o'er Beth - le - hem Shot
 2. He wan - dered thro' the faith - less world, A
 3. He wept o'er doomed Je - ru - sa - lem, Her

down its sil - ver ray, Where, cra - dled in a
 Prince in shep - herd's guise; He called His scat - tered
 tem - ple, walls and tow'rs; O'er pal - a - ces where

man - ger's fold, A sleep - ing in - fant lay
 flock, but few The voice would rec - og - nize
 rec - reant priests U - surped un - hal - lowed pow'rs;

A Stranger Star O'er Bethlehem.

mf

And guid - ed by that fin - ger bright, The
For minds up - borne by hol - low pride, Or
"I am the Way of Life and Light!" A -

O - rient sag - es bring Rare gifts of myrrh and
dimmed by sor - did lust, Ne'er look for kings in
las! 'twas heed - ed not - Ig - nored Sal - va - tion's

frank - in - cense, To hail the new - born King.
beg - gar's garb - For dia - monds in the dust.
mes - sage, spurned The won - drous truths He taught.

No. 19

We Ever Pray for Thee.

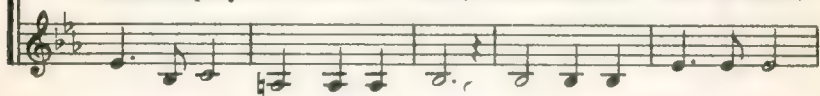
Words and Music by E. STEPHENS.



1. We ev-er pray for thee, our Prophet dear, That God will
2. We ev-er pray for thee, with all our hearts, That strength be
3. We ev-er pray for thee, with fervent love, And as the



give to thee com-fort and cheer; As the ad-vanc-ing years
giv-en thee to do thy part, To guide and counsel us
children's pray'r is heard a-bove, Thou shalt be ev-er blest,



fur-row thy brow, Still may the light within shine bright as
from day to day, To shed a ho-ly light a-round our
and God will give All that is meet, or best, while thou shalt



now. Still may the light within shine bright as now.
way, To shed a ho-ly light a-round our way.
live, All that is meet, and blest, while thou shalt live.



JOS. BALLANTYNE

1. My light is but a lit_tle one, My light of faith and
 2. I may nothide my lit_tle light, The Lord has told me
 3. Oh, lit_tle light shine on, shine on, In this dark heart of

pray'r; But lo! it glows like God's great sun, For
 so; 'Tis giv - en me to keep in sight That
 mine; Un - til an - oth - er soul be drawn To

CHORUS

it was light_ed there.
 all may see it glow. Shine on, shine on.
 seek the light di - vine.

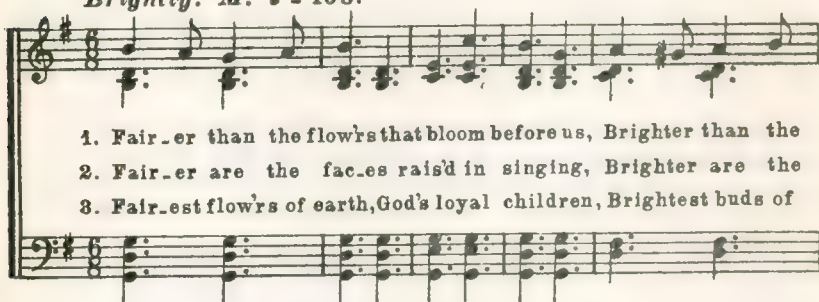
Shine on bright and clear; Shine on, shine on, the day is near

No. 21 Earth's Fairest Flowers.

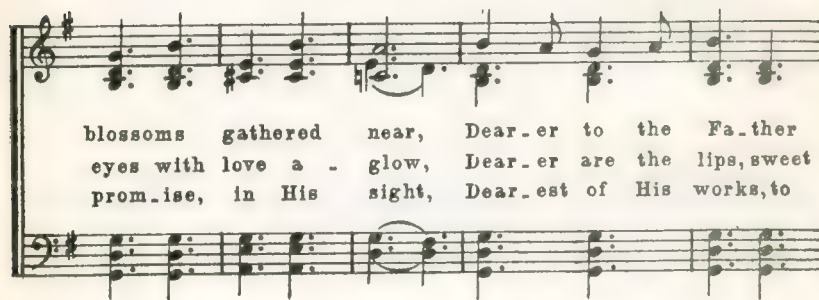
EDITH SANFORD TILLOTSON

C. HAROLD LOWDEN

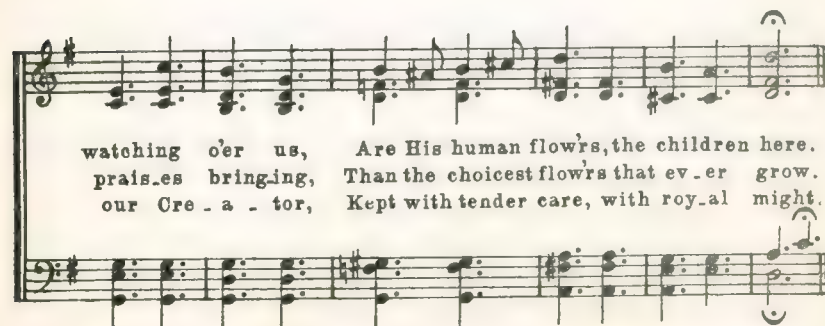
Brightly. M. ♩ - 108.



1. Fair-er than the flow'rs that bloom before us, Brighter than the
2. Fair-er are the faces rais'd in singing, Brighter are the
3. Fair-est flow'rs of earth, God's loyal children, Brightest buds of



blossoms gathered near, Dear-er to the Fa-ther
eyes with love a - glow, Dear-er are the lips, sweet
prom-ise, in His sight, Dear-est of His works, to



watching o'er us, Are His human flow'rs, the children here.
praises bringing, Than the choicest flow'rs that ev-er grow.
our Cre-a-tor, Kept with tender care, with roy-al might.

Earth's Fairest Flowers.

CHORUS

mp
Fairest flow'rs, blooming in the gar-den of our

This system contains the first four measures of the chorus. It begins with a treble and bass staff in G major (one sharp). The first measure has a key signature change to D major (two sharps). The melody in the treble staff starts with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass staff provides a harmonic accompaniment with chords. A first ending bracket is placed over the final two measures.

King di-vine, Fair-est flow'rs *mp*

This system contains measures 5 through 8. The melody continues in the treble staff, and the bass staff continues with its accompaniment. The system ends with a double bar line.

grow-ing in - to beau-ty when His glo-ries shine,

This system contains measures 9 through 12. The melody continues in the treble staff, and the bass staff continues with its accompaniment. The system ends with a double bar line.

²
what a pre-cious garland to our Lord we bring, Fairest flow'rs,

This system contains measures 13 through 16. It begins with a second ending bracket over the first measure. The melody continues in the treble staff, and the bass staff continues with its accompaniment. The system ends with a double bar line.

rit.
fairest flow'rs, Blooming in the gar-den of our King.

This system contains measures 17 through 20. It begins with a *rit.* (ritardando) marking. The melody continues in the treble staff, and the bass staff continues with its accompaniment. The system ends with a double bar line.

No. 22 Little Knees Should Lowly Bend.

Words selected.

A. C. SMYTH.

Andante mf

Little Knees Should Lowly Bend.

cres. f *dim.*

Little tho'ts to heav'n ascend, To our Fa-ther there.
 Lit-tle lips should ne'er be loth, To con-fess a fault.

cres. f *dim.*

No. 23

"Trip it Lightly."

(For a concert.)

From ROSSINI.

Arr. by A. C. SMYTH.

Sprightly. (Unison or Duettino.)

1. Trip it light-ly a - long, Singing gai-ly a song; Keeping
 2. Hap-py, hap-py are we! Full of brightness and glee, As the
 3. Not a sor-row or care, Nor a trou-ble we wear; And we

meas-ure you know, As to- geth-er we go! Trip it
 birds are that sing, On the bright days of Spring. Hap-py,
 fear not a foe, But en-joy as we go. Not a

light-ly, sing-ing gai-ly, Keeping meas-ure as we go.
 hap-py, full of brightness, As the birds are in the Spring.
 sor-row, or a trou-ble. And we fear not a - ny foe.

No. 24

Loving Shepherd.*

JANE E. LEESON.

From GOTTSCHALK. Arr. by A. C. SMYTH.

Unison. Moderato. Very tenderly.

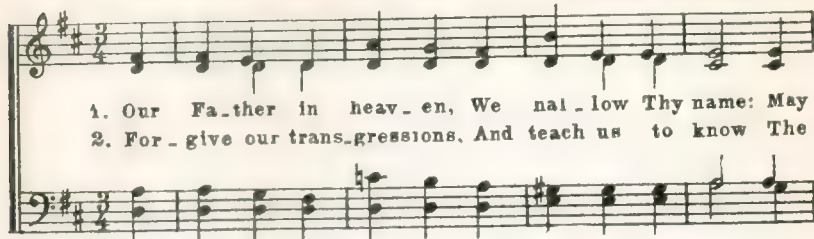
1. Lov - ing shep - herd of Thy sheep, Keep Thy
 2. Lov - ing Sav - ior Thou didst give Thine own
 3. I would praise Thee ev - 'ry day, Glad - ly
 4. Lov - ing shep - herd ev - er near, Teach Thy

lams in safe - ty, keep; Noth - ing can Thy pow'r with
 life that we might live, And the hands out - stretch'd to
 all Thy will o bey, Like Thy bless - ed ones a -
 lamb's Thy voice to hear; Suf - fer not our steps to

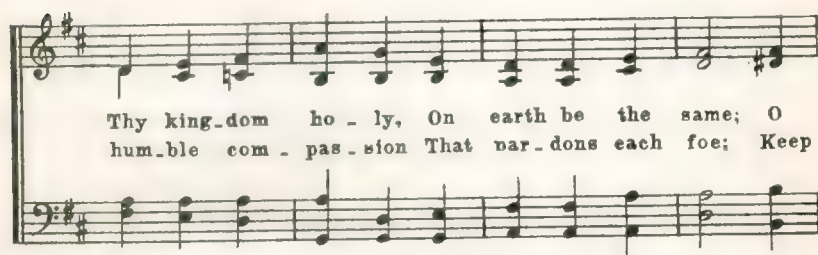
stand, None can take us from Thy hand.
 bless, Bear the cru - el nails im - press.
 bove, Hap - py in Thy pre - cious love.
 stray From the straight and nar - row way.

*This beautiful melody is well adapted to children's voices and sympathies, as well as the words. It should be sung very smoothly

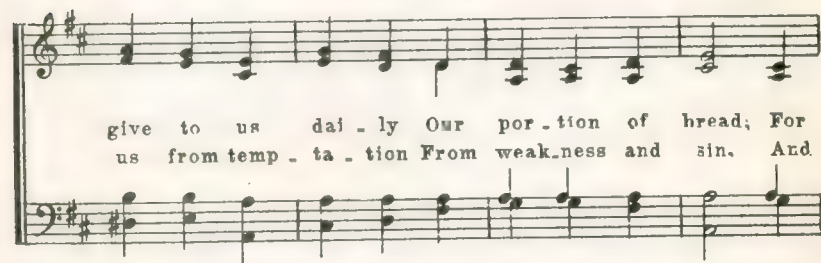
ALVIN A. BEESLEY.



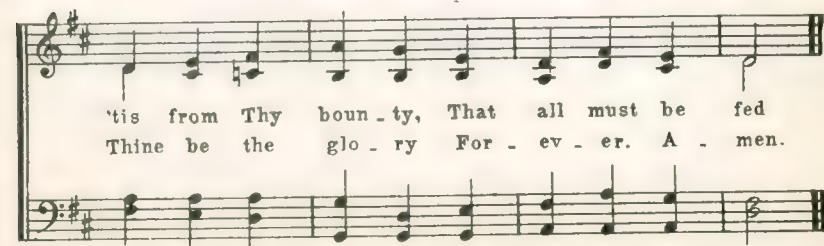
1. Our Fa-ther in heav-en, We nai-low Thy name: May
2. For-give our trans-gressions, And teach us to know The



Thy king-dom ho-ly, On earth be the same; O
hum-ble com-pas-sion That nar-dons each foe; Keep



give to us dai-ly Our por-tion of bread; For
us from temp-ta-tion From weak-ness and sin. And



'tis from Thy boun-ty, That all must be fed
Thine be the glo-ry For-ev-er. A-men.

No. 26

Our Loving Savior Dear.

H. A. T.

TRIO.

H. A. TUCKETT.

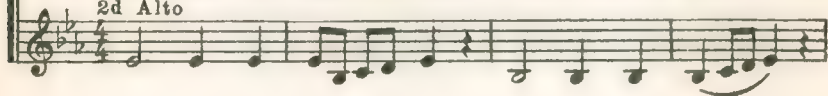
Treble



1st Alto

1. Our lov - ing Sav - lor dear, We pray to Thee,
2. While in this vale of tears On earth be - low,
3. Bless thou our teach - ers dear, With bless - ings rare,

2d Alto



That Thou wilt train our hearts, Lov - ing to be;
Our path be - set with thorn Where ere we go;
Who teach us week by week With ten - der care;



Guide thro' the path of life Our way - ward feet,
Do thou Thy spir - its, grace On us be - stow,
When all our work is done Throughout the land,

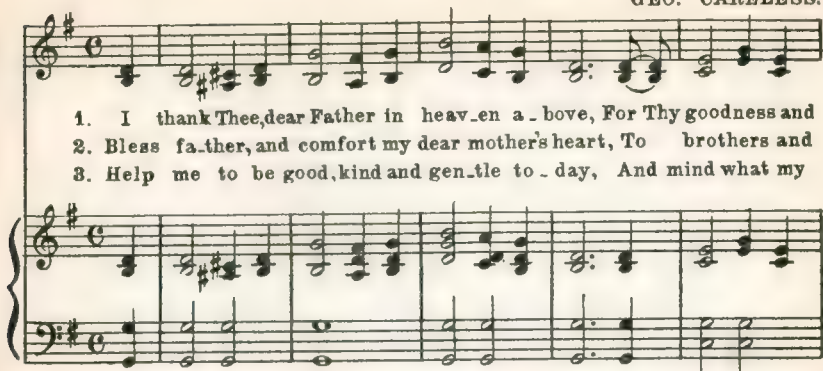


pp rit.

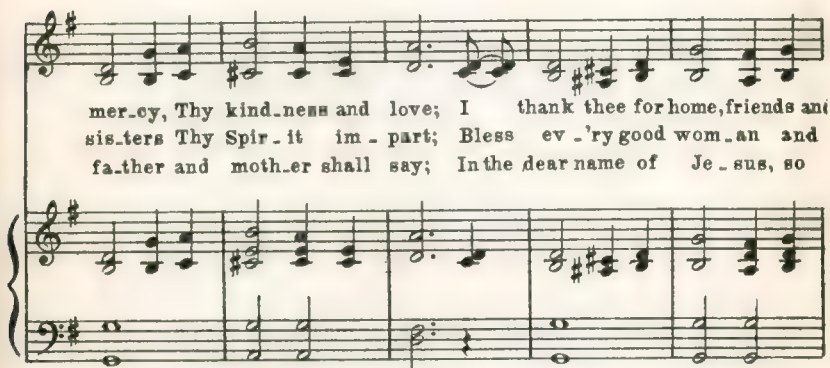


No. 27 I Thank Thee, Dear Father.

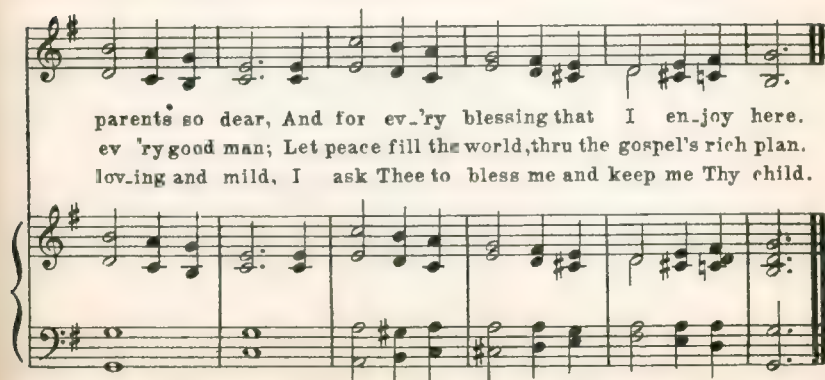
GEO. CARELESS.



1. I thank Thee, dear Father in heav-en a-bove, For Thy goodness and
2. Bless fa-ther, and comfort my dear mother's heart, To brothers and
3. Help me to be good, kind and gen-tle to-day, And mind what my



mer-cy, Thy kind-ness and love; I thank thee for home, friends and
sis-ters Thy Spir-it im-part; Bless ev-'ry good wom-an and
fa-ther and moth-er shall say; In the dear name of Je-sus, so



parents so dear, And for ev-'ry blessing that I en-joy here.
ev-'ry good man; Let peace fill the world, thru the gospel's rich plan.
lov-ing and mild, I ask Thee to bless me and keep me Thy child.

No. 28

Bless the Children

LUCY A. CLARK.

GEO. CARELESS.

Moderato.

1. Blessings on all Zi - on's chil - dren; May their
 2. Guide them with His ho - ly Spir - it, Shield them
 3. Ho - ly Fa - ther, up in hea - ven, Send thine
 4. Place a - round them God's whole ar - mor, Pure and

lit - tle feet ne'er stray From the paths of
 with His gra - cious pow - er; Then if e - vil
 an - gels from a - bove, To pro - tect these
 spot - less lead them home Un - to Him who

truth and vir - tue; Keep them in the nar - row way. •
 should as - sail them, They can stand the try - ing hour.
 lit - tle jew - els, For Thy name they dear - ly love.
 wise - ly sent them To earn a place beside His throne.

Bless the Children

CHORUS.

Bless the chil - dren, Je - sus loved them, In His

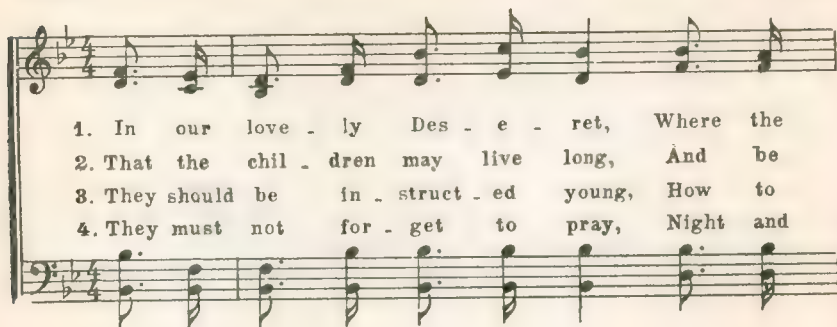
work they have be - gun, On - ward, on - ward

nev - er fail; Do His bid - ding ev - ry one.

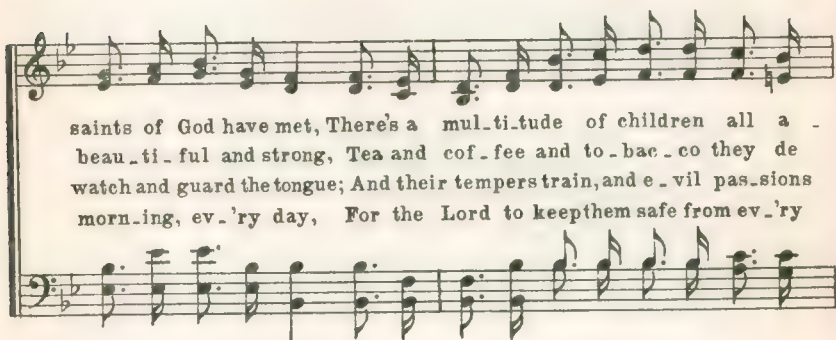
No. 29 In Our Lovely Deseret.

ELIZA R. SNOW

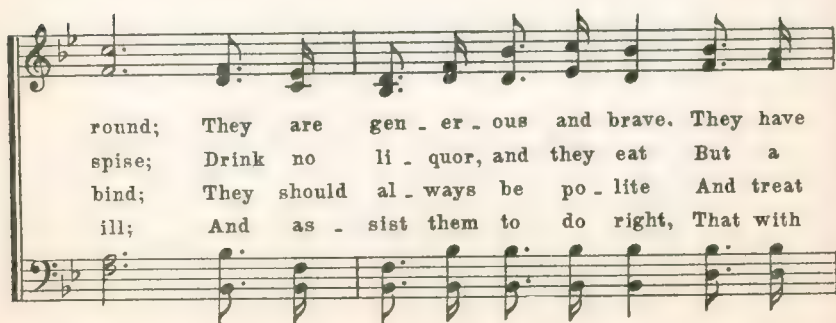
G. F. ROOT.



1. In our love - ly Des - e - ret, Where the
 2. That the chil - dren may live long, And be
 3. They should be in - struct - ed young, How to
 4. They must not for - get to pray, Night and

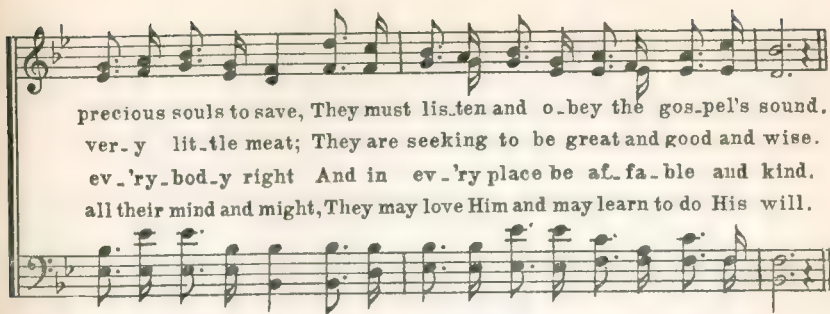


saints of God have met, There's a mul-ti-tude of children all a -
 beau-ti-ful and strong, Tea and cof-fee and to-bac-co they de
 watch and guard the tongue; And their temper strain, and e-vil pas-sions
 morn-ing, ev-'ry day, For the Lord to keep them safe from ev-'ry



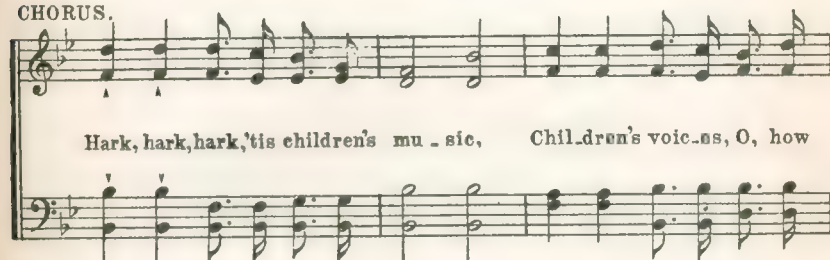
round; They are gen - er - ous and brave. They have
 spise; Drink no li - quor, and they eat But a
 bind; They should al - ways be po - lite And treat
 ill; And as - sist them to do right, That with

In Our Lovely Deseret.

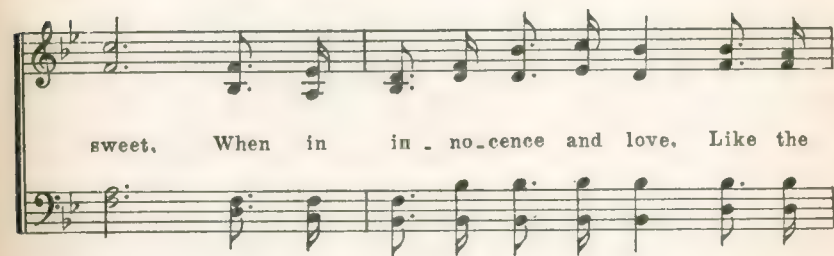


precious souls to save, They must lis-ten and o-bey the gos-pel's sound.
ver-y lit-tle meat; They are seeking to be great and good and wise.
ev-'ry-bod-y right And in ev-'ry place be a-fa-ble and kind.
all their mind and might, They may love Him and may learn to do His will.

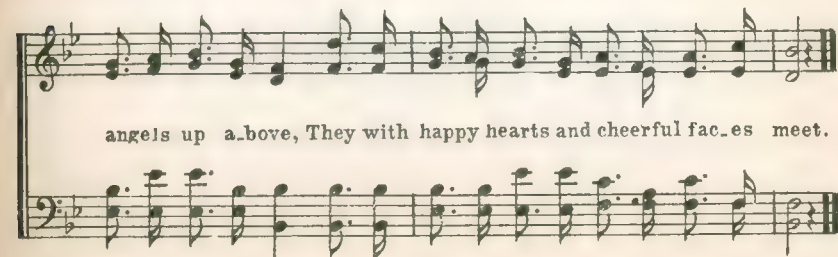
CHORUS.



Hark, hark, hark, 'tis children's mu-sic, Chil-dren's voic-es, O, how



sweet, When in in-no-cence and love. Like the



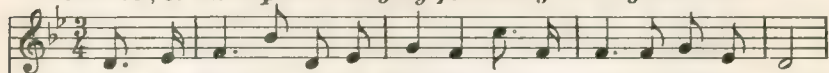
angels up a-bove, They with happy hearts and cheerful fac-es meet.

No.30 In the Chambers of the Mountains

EMMELINE B. WELLS.

A. C. SMYTH, Feb., 1903.

UNISON, or three parts sung by following the organ score.



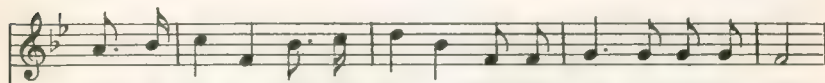
1. In the chambers of the mountains Are a no-ble, mighty band,
2. Hosts of children here are growing, In these mountain vales so fair;
3. Let us teach these precious children, Ev-ry precept to o-bey,
4. On-ward! be the watch-word ev-er, Per-se-vere in do-ing right;

Tenor or Contralto voice.

Bass voice.



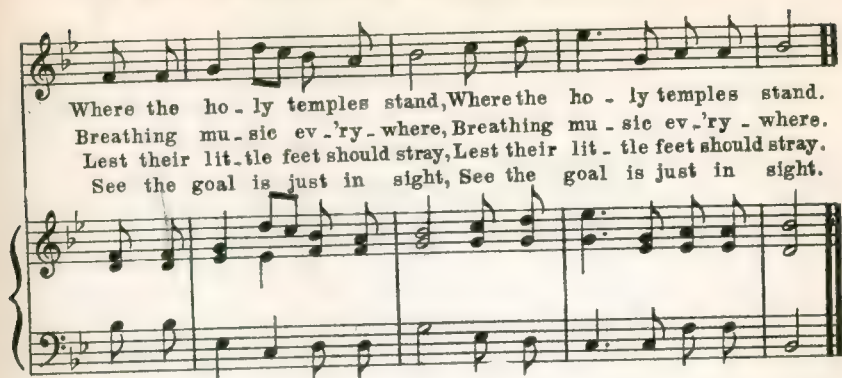
Gath'ring strength from crystal fountains, Flowing thro a chos-en land;
And their voic-es gen-tly flowing, Ech-o sweet-ly here and there;
That will tend to peace and un-ion, In that bet-ter, saf-er way;
Nev-er fal-ter children, nev-er! And your sure to win the fight;



Land of Zi-on, land of Zi-on, Where the ho-ly temples stand,
Children's voic-es, children's voic-es, Breathing mu-sic ev-'ry-where,
Ev-er praising, Ev-er praising, Lest their lit-tle feet should stray,
Cour-age children, courage children, See the goal is just in sight,

Contralto.

In the Chambers of the Mountains.



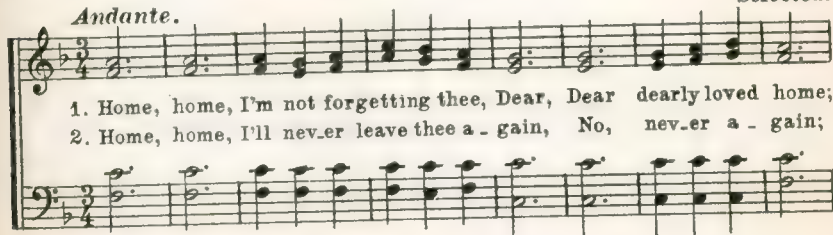
Where the ho - ly temples stand, Where the ho - ly temples stand.
Breathing mu - sic ev - 'ry - where, Breathing mu - sic ev - 'ry - where.
Lest their lit - tle feet should stray, Lest their lit - tle feet should stray.
See the goal is just in sight, See the goal is just in sight.

No. 31

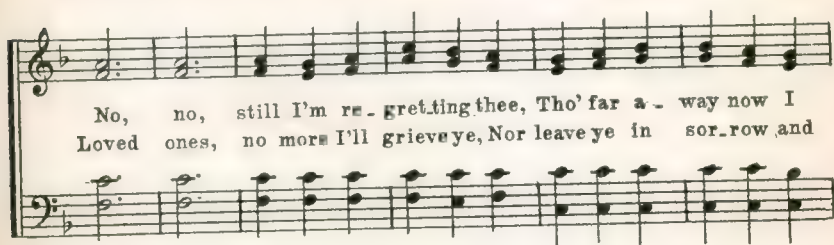
Home.

Selected.

Andante.

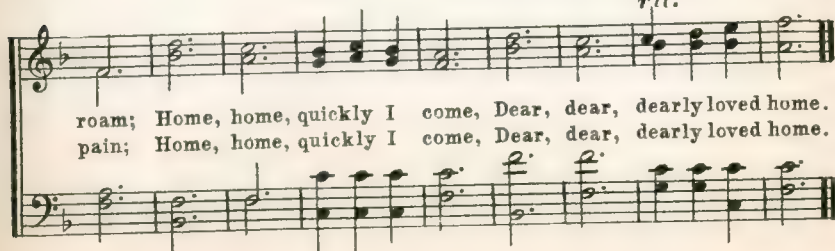


1. Home, home, I'm not forgetting thee, Dear, Dear dearly loved home;
2. Home, home, I'll nev - er leave thee a - gain, No, nev - er a - gain;



No, no, still I'm re - gretting thee, Tho' far a - way now I
Loved ones, no more I'll grieve ye, Nor leave ye in sor - row and

rit.

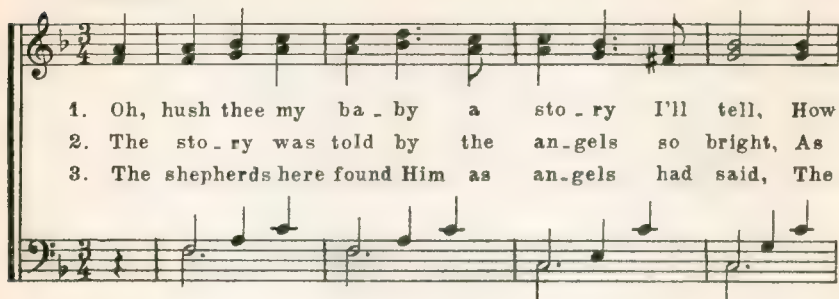


roam; Home, home, quickly I come, Dear, dear, dearly loved home.
pain; Home, home, quickly I come, Dear, dear, dearly loved home.

No. 32

Christmas Cradle Song

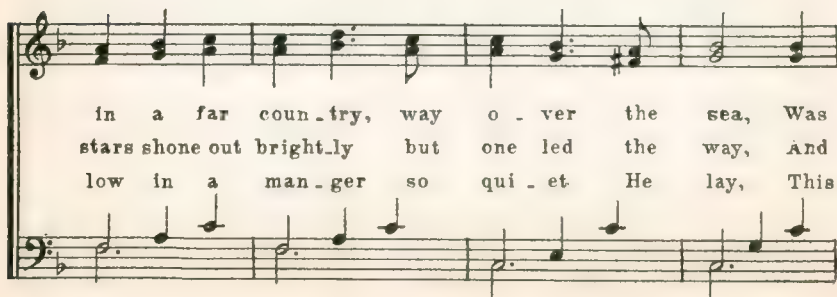
JOS. BALLANTYNE

Moderato.

1. Oh, hush thee my ba - by a sto - ry I'll tell, How
2. The sto - ry was told by the an - gels so bright, As
3. The shepherds here found Him as an - gels had said, The




lit - tle Lord Je - sus on earth came to dwell; How
'round them was shin - ing a heav - en - ly light; The
poor lit - tle stran - ger no crib for a bed; Down



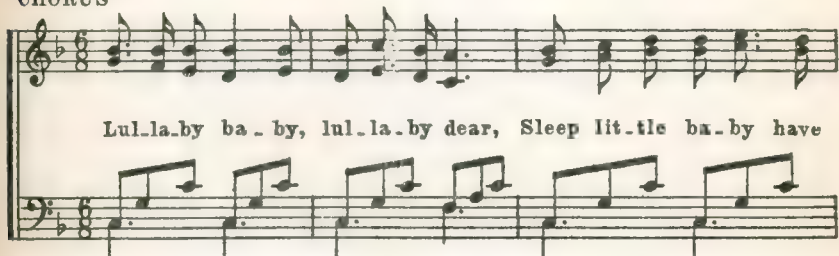
in a far coun - try, way o - ver the sea, Was
stars shone out bright - ly but one led the way, And
low in a man - ger so qui - et He lay, This

Christmas Cradle Song

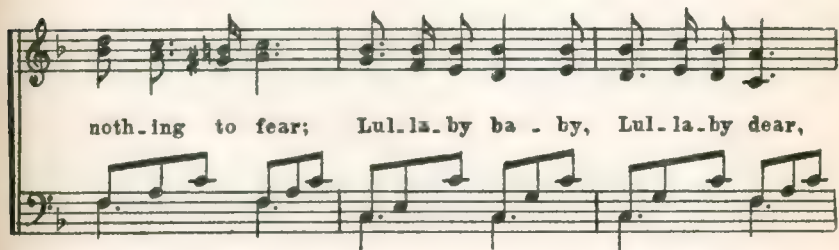


born a wee ba-by. My dear one like thee.
stood o'er the place Where the dear ba-by lay.
lit-tle child Je-sus, a - sleep on the hay.

CHORUS



Lul-la-by ba-by, lul-la-by dear, Sleep lit-tle ba-by have



noth-ing to fear; Lul-la-by ba-by, Lul-la-by dear,



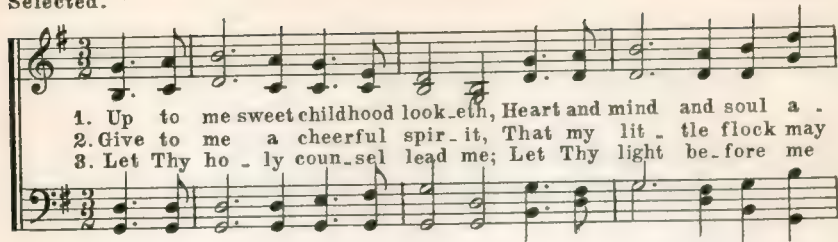
Je-sus will care for His lit-tle one here.

No. 33

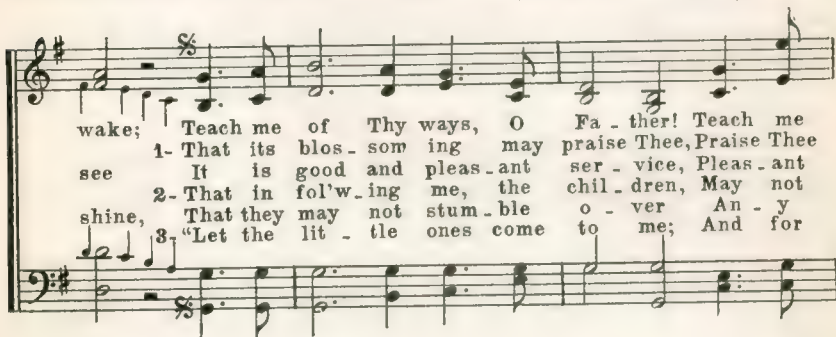
A Prayer.

Selected.

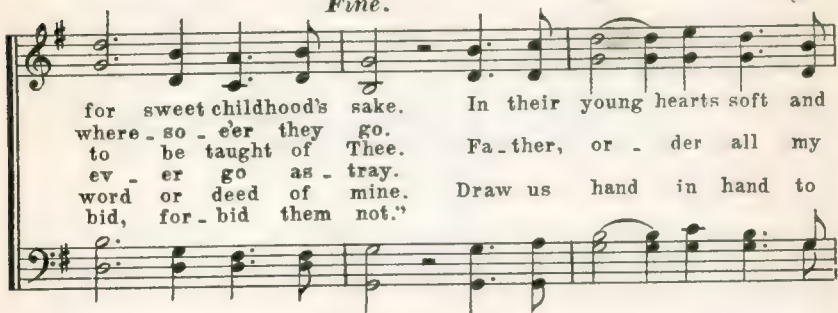
Old Tune.



1. Up to me sweet childhood look-eth, Heart and mind and soul a -
 2. Give to me a cheerful spir-it, That my lit-tle flock may
 3. Let Thy ho-ly coun-sel lead me; Let Thy light be-fore me



wake; Teach me of Thy ways, O Fa-ther! Teach me
 1- That its blos-som-ing may praise Thee, Praise Thee
 see It is good and pleas-ant ser-vice, Pleas-ant
 shine, 2- That in fol-w-ing me, the chil-dren, May not
 3- "Let the lit-tle ones come to me; And for

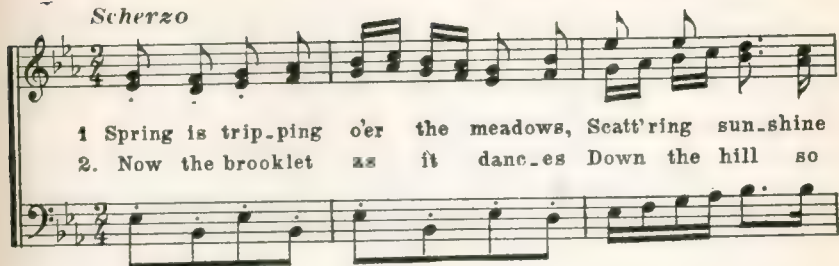
Fine.


for sweet childhood's sake. In their young hearts soft and
 where-so-e'er they go. Fa-ther, or-der all my
 to be taught of Thee.
 ev-er go as-tray. Draw us hand in hand to
 word or deed of mine.
 bid, for-bid them not."

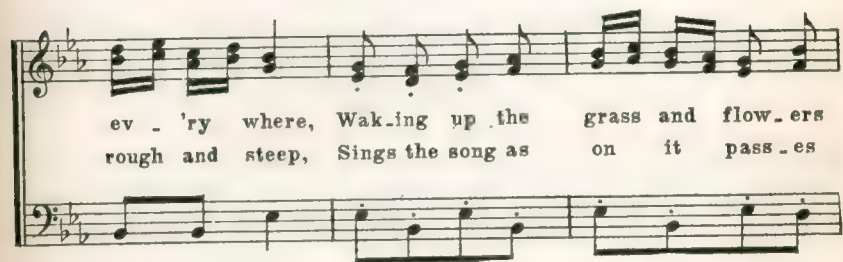
Go back to %


ten-der, Guide my hand good seed to sow,
 foot-steps; So di-rect my dai-ly way,
 Je-sus For His words sake, un-for-got,-


Words and Music by E. STEPHENS.

Scherzo


1 Spring is trip-ping o'er the meadows, Scatt'ring sun-shine
2. Now the brooklet as it danc-es Down the hill so



ev - 'ry where, Wak-ing up the grass and flow-ers
rough and steep, Sings the song as on it pass-es



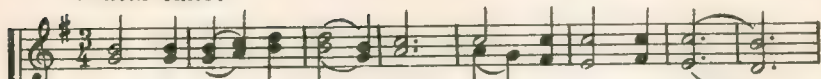
With her pres-ence sweet and rare; Come, come,
To the lake - let fast a - sleep; Come, come,



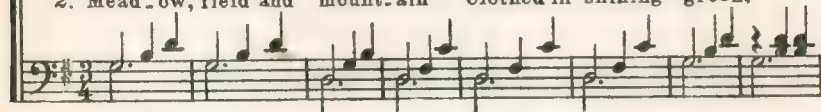

come, come, Love-ly spring so sweet and fair.
come, come, Spring in sport a - bove thee leaps.

Waltz time.

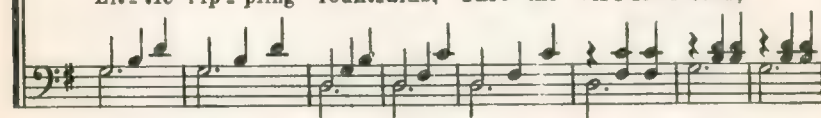
Music by JOS. BALLANTYNE.



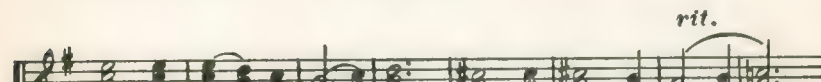
1. Days of sum-mer glo - ry. Days I love to see,
2. Mead-ow, field and mount-ain Clothed in shining green.


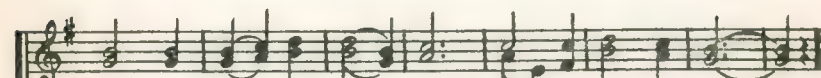
All your scenes so bril - liant, They are dear to me;
Lit - tle rip - pling fount-ains, Thro' the wil - lows seen;



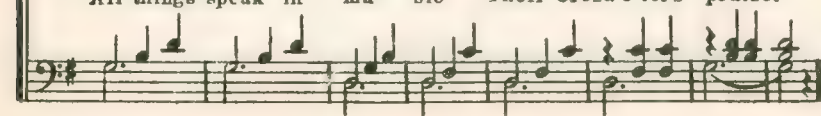
rit.



Let your tho'ts be ev - er Pure as yon-der sun,
Birds that sweet-ly war - ble, All the summer days,

Gen - tle as the breez-es When the night comes on.
All things speak in mu sic Their Cre-a - tor's praise.



Soft and slow.

Words and Music by E. STEPHENS.

pp

1. Leaves are fall-ing, fall-ing, fall-ing, From the trees to - day;
 2. Gen - tly low'ring, low'ring, low'ring, Gath-er 'round the clouds;

sadly.

Birds are call-ing, sad-ly call-ing, Let us fly a - way
 Soft - ly pour-ing, pour-ing, pouring, Snowflakes form a shroud

Faster. cres.

To the south, for winter's coming, Haste the insects cease their humming,
 For the dear old earth to lie in, Bend-ing trees and breezes sighing,

pp

Leaves are fall-ing, birds are calling, Win-ter comes this way.
 While the wea-ry world seems dying, Au-tumn gloom en - shrouds.

SOLO or 1st TREBLES.

Words and Music by E. STEPHENS.

1. The Win - ter
2. Oh, bright and

CHORUS

p Jing, jing-a-ling, jing, jing-a-ling, jing, jing-a-ling,

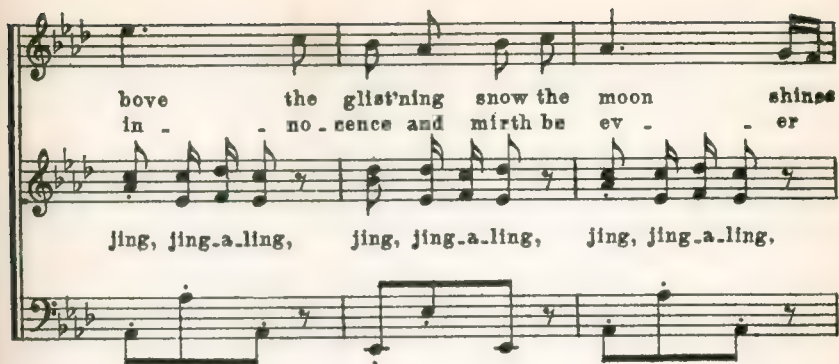
King holds rev-el-ry to-night, And
hap-py is the new-born year, And

jing, jing-a-ling, jing, jing-a-ling, jing, jing-a-ling,

far and near the bells re-sound; A -
bright and happy time is youth; Let

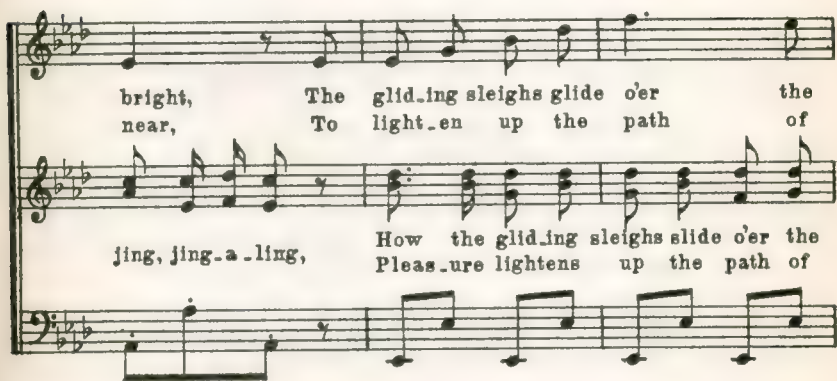
Far and near the merry bells resound; Jing-a-ling, jing, jing-a-ling.
Bright and happy, happy time is youth;

Winter.



bove the glist'ning snow the moon shines
in - - no - rence and mirth be ev - - er

jing, jing-a-ling, jing, jing-a-ling, jing, jing-a-ling,



bright, The gliding sleighs glide o'er the
near, To light-en up the path of

jing, jing-a-ling, How the gliding sleighs slide o'er the
Pleas-ure lightens up the path of



ground; Mer-ry shouts far up the hills,
truth; Glide a-long as smooth and light.

ground, Jing-a-ling, jing, jing. Hur-rah! hur-rah!
truth,

Winter.



Ech-o o'er the froz-en rills, And gay and
As the fly-ing sleighs to night, Till life and

hur-rah! hur-rah! Jing, jing-a-ling,



mer-ry is the win-ter night, While
all its toil and care is past, And

jing, jing-a-ling, jing, jing-a-ling, jing, jing-a-ling,



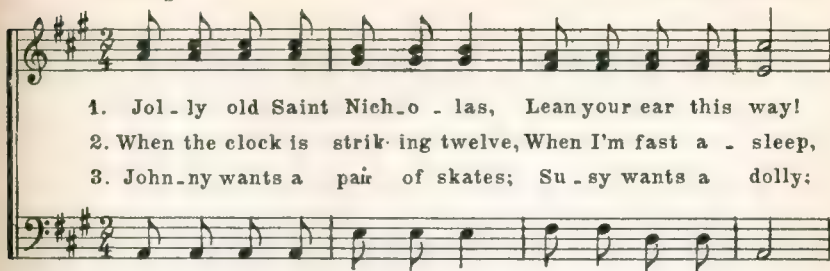
all the earth and heav'n shines bright.
end-less joy is ours at last.

All the earth and heav'n to-night is bright,
End-less joy and love is ours at last, Jing-a-ling, jing, jing.

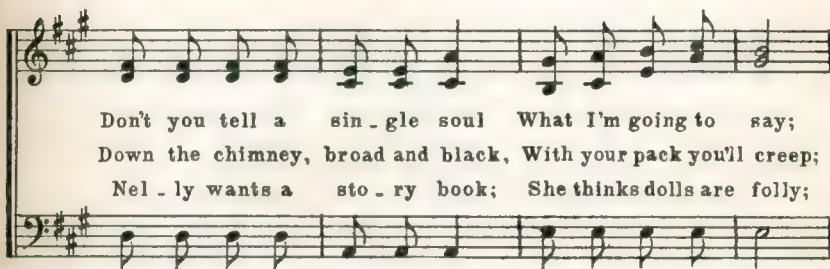
No. 38 Jolly Old Saint Nicholas.

Lively.

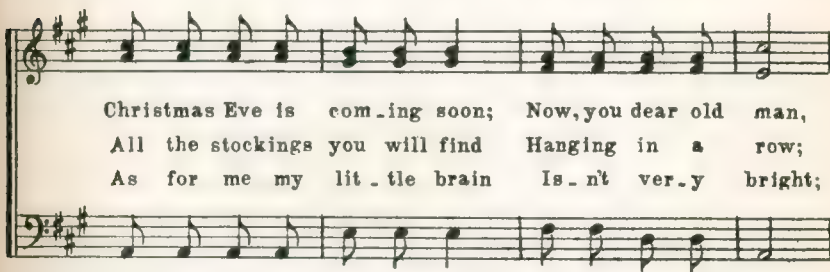
"School Chimes."



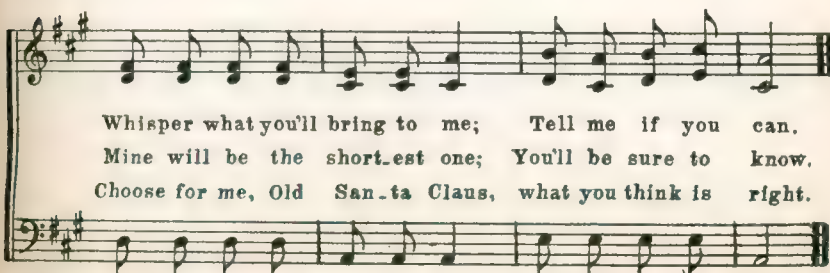
1. Jol-ly old Saint Nich-o-las, Lean your ear this way!
2. When the clock is strik-ing twelve, When I'm fast a-sleep,
3. John-ny wants a pair of skates; Su-sy wants a dolly;



Don't you tell a sin-gle soul What I'm going to say;
Down the chimney, broad and black, With your pack you'll creep;
Nel-ly wants a sto-ry book; She thinks dolls are folly;



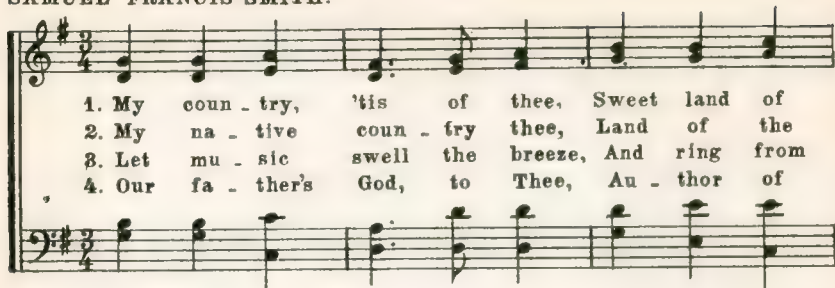
Christmas Eve is com-ing soon; Now, you dear old man,
All the stockings you will find Hanging in a row;
As for me my lit-tle brain Is-n't ver-y bright;



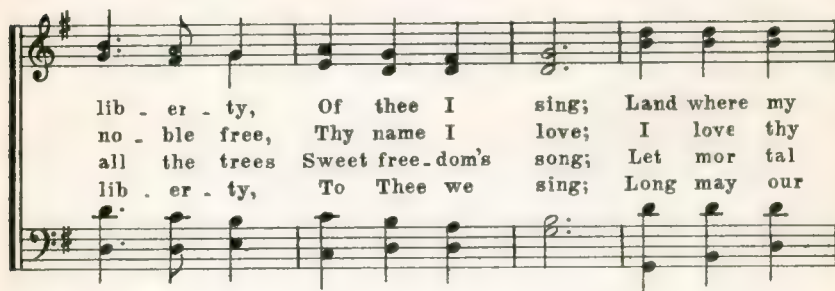
Whisper what you'll bring to me; Tell me if you can.
Mine will be the short-est one; You'll be sure to know.
Choose for me, Old San-ta Claus, what you think is right.

Per. S. Brainard's Sons.

SAMUEL FRANCIS SMITH.



1. My coun - try, 'tis of thee, Sweet land of
 2. My na - tive coun - try thee, Land of the
 3. Let mu - sic swell the breeze, And ring from
 4. Our fa - ther's God, to Thee, Au - thor of



lib - er - ty, Of thee I sing; Land where my
 no - ble free, Thy name I love; I love thy
 all the trees Sweet free - dom's song; Let mor - tal
 lib - er - ty, To Thee we sing; Long may our



fa - thers died, Land of the pil - grim's pride,
 rocks and rills, Thy woods and tem - pled hills;
 tongues a - wake, Let all that breathe par - take,
 land be bright With free - dom's ho - ly light;



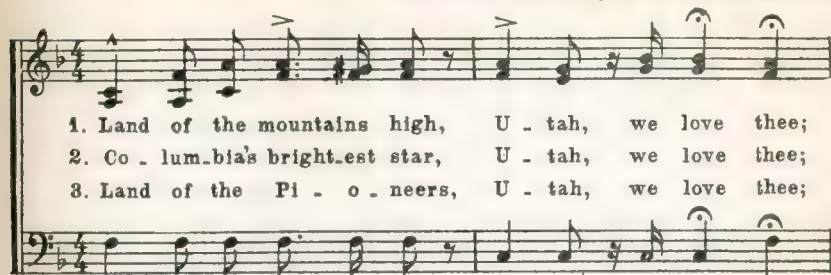
From ev - 'ry moun - tain side Let free - dom ring.
 My heart with rap - ture thrills Like that a - bove.
 Let rocks their si - lence break, The sound pro - long.
 Pro - tect us by Thy might, Great God, our King.

No. 40

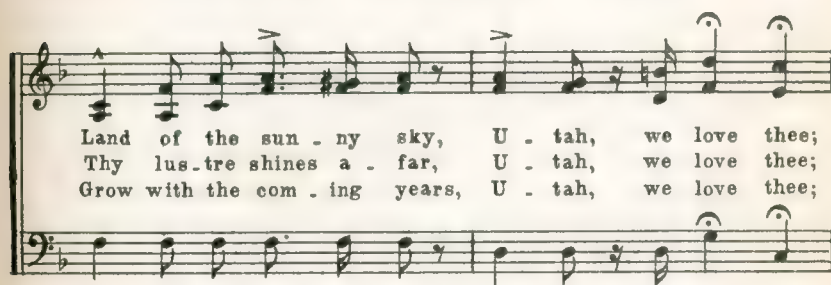
Utah, we Love Thee.

(State Song of Utah, Adopted by the Legislature, February 10, 1917.)

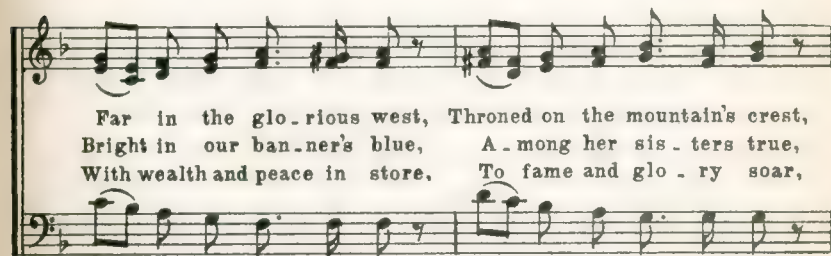
Words and Music by EVAN STEPHENS.



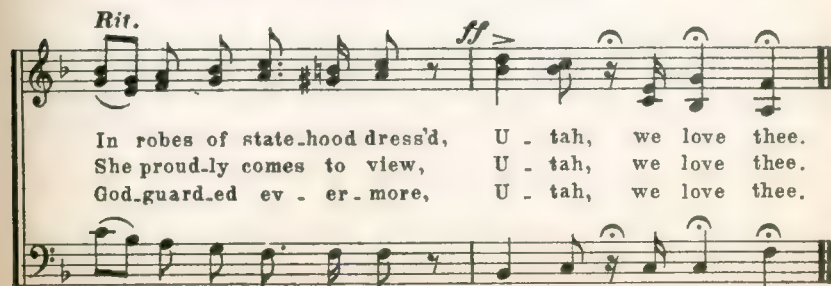
1. Land of the mountains high, U - tah, we love thee;
 2. Co - lum - bia's bright - est star, U - tah, we love thee;
 3. Land of the Pi - o - neers, U - tah, we love thee;



Land of the sun - ny sky, U - tah, we love thee;
 Thy lus - tre shines a - far, U - tah, we love thee;
 Grow with the com - ing years, U - tah, we love thee;



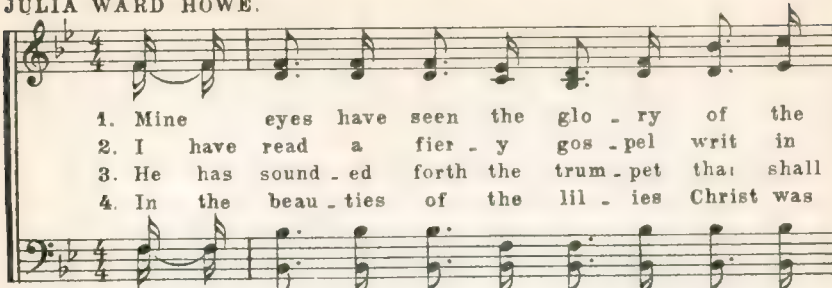
Far in the glo - rious west, Throned on the mountain's crest,
 Bright in our ban - ner's blue, A - mong her sis - ters true,
 With wealth and peace in store, To fame and glo - ry soar,



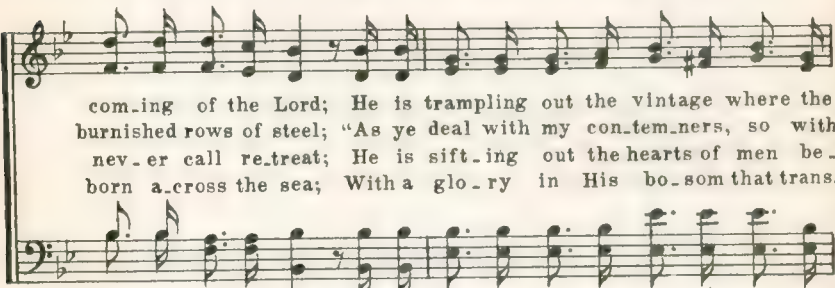
Rit.
ff
 In robes of state - hood dress'd, U - tah, we love thee.
 She proud - ly comes to view, U - tah, we love thee.
 God - guard - ed ev - er - more, U - tah, we love thee.

No. 41 Battle Hymn of the Republic.

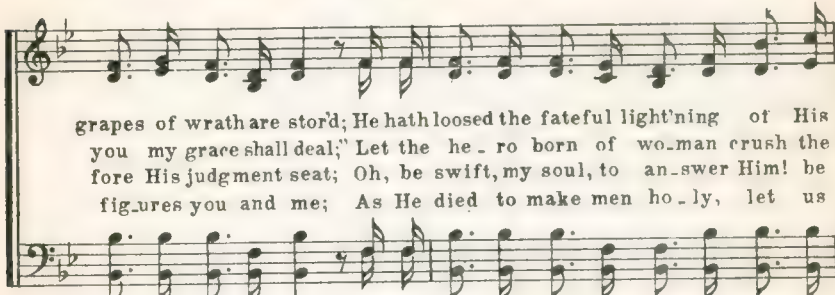
JULIA WARD HOWE.



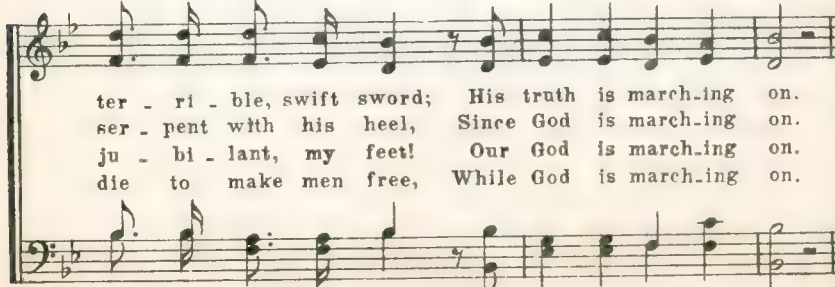
1. Mine eyes have seen the glo - ry of the
2. I have read a fier - y gos - pel writ in
3. He has sound - ed forth the trum - pet that shall
4. In the beau - ties of the lil - ies Christ was



com - ing of the Lord; He is trampling out the vintage where the
burnished rows of steel; "As ye deal with my con - tem - ners, so with
nev - er call re - treat; He is sift - ing out the hearts of men be -
born a - cross the sea; With a glo - ry in His bo - som that trans.



grapes of wrath are stor'd; He hath loosed the fateful light'n'ing of His
you my grace shall deal;" Let the he - ro born of wo - man crush the
fore His judgment seat; Oh, be swift, my soul, to an - swer Him! be
fig - ures you and me; As He died to make men ho - ly, let us



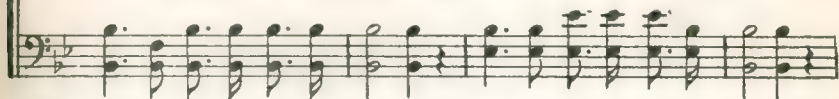
ter - ri - ble, swift sword; His truth is march - ing on.
ser - pent with his heel, Since God is march - ing on.
ju - bi - lant, my feet! Our God is march - ing on.
die to make men free, While God is march - ing on.

Battle Hymn of the Republic.

CHORUS.



Glo-ry, glo-ry, hal-le - lu-jah! Glo-ry, glo-ry, hal-le - lu-jah!



Glo-ry, glo-ry, hal-le - lu-jah, His truth is march-ing on.

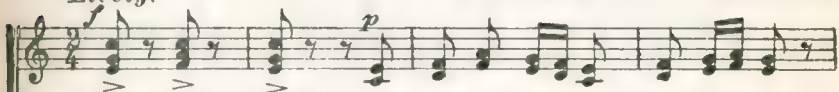


No. 42

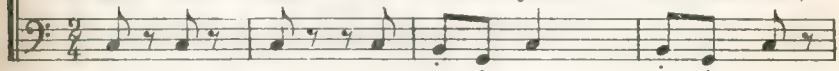
Summer.

Lively.

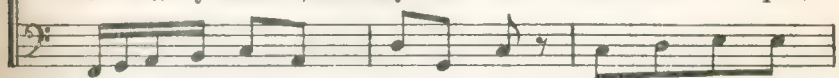
Words and Music by E. STEPHENS



1. Hark! hark! hark! A bird is singing there in the tree,
2. See! see! see! A rose-bud yonder nods to the sea,



What can it be that it says to me, Loud and clear, now
Lov - ing - ly blushes, then says to me. "Watch me o - pen,



plain as can be, "Summer, sum-mer is here!"
now don't you see, Summer, sum-mer is here!"



No. 43 Columbia, the Gem of the Ocean

D. T. SHAW.

Spirited.

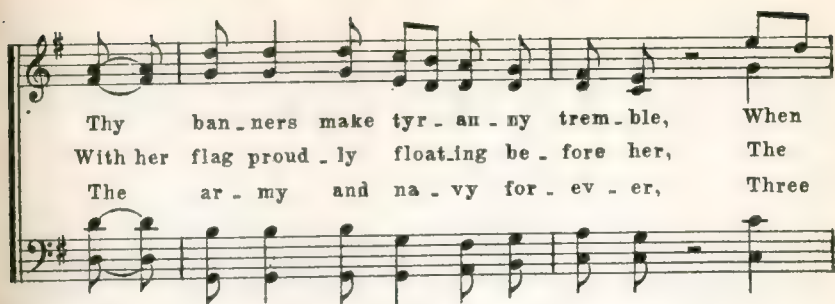
1. O Co-lum-bia, the gem of the o-cean, The home of the
2. When war wing'd its wide des-o-lation, And threatn'd the
3. The star-span-gler ban-ner bring hither, O'er Co-lum-bia's true

brave and the free, The shrine of each pa-triot's de-votion,
land to de-form, The ark then of free-dom's foun-da-tion,
sons let it wave; May the wreaths they have won nev-er with-er.

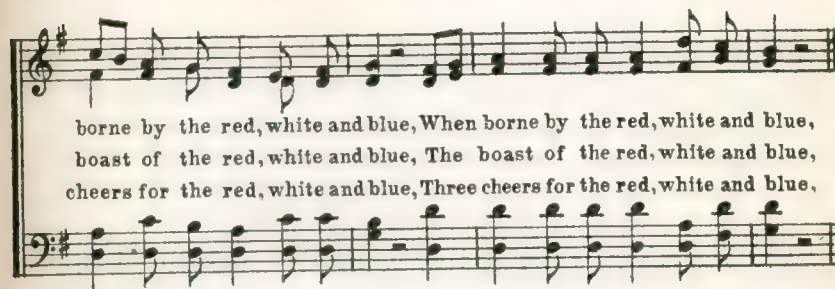
A world of-ers homage to thee; Thy man-dates make
Co-lum-bia rode safe thro' the storm: With the gar-lands of
Nor its star cease to shine on the brave; May the serv-ice u-

he-ros as-sem-ble, When Lib-er-ty's form stands in view;
vic-tory a-round her, When so proudly she bore her brave crew,
ni-ted ne'er sev-er, But hold to their col-ors so true;

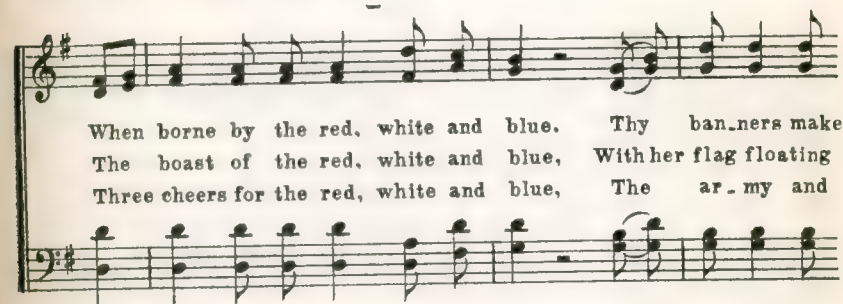
Columbia, the Gem of the Ocean.



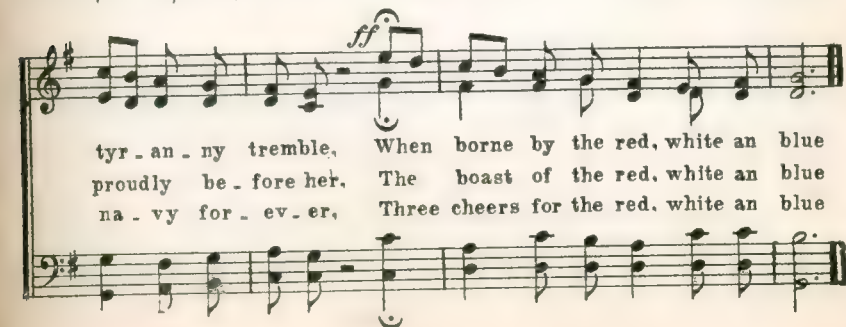
Thy ban-ners make tyr-an-ny trem-ble, When
With her flag proud-ly float-ing be-fore her, The
The ar-my and na-vy for-ev-er, Three



borne by the red, white and blue, When borne by the red, white and blue,
boast of the red, white and blue, The boast of the red, white and blue,
cheers for the red, white and blue, Three cheers for the red, white and blue,



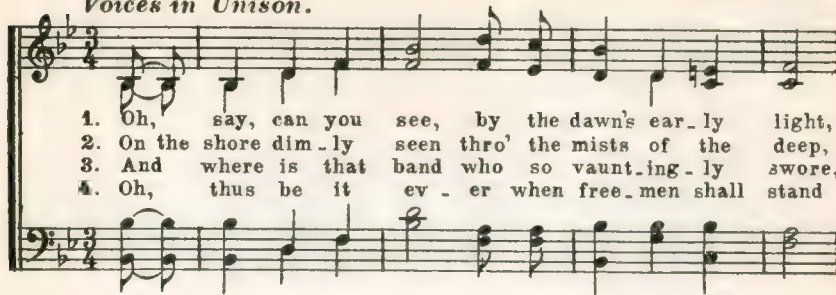
When borne by the red, white and blue. Thy ban-ners make
The boast of the red, white and blue, With her flag floating
Three cheers for the red, white and blue, The ar-my and

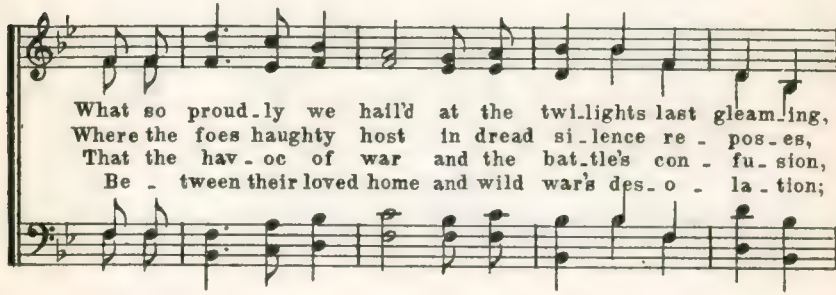


tyr-an-ny tremble, When borne by the red, white an blue
proudly be-fore her, The boast of the red, white an blue
na-vy for-ev-er, Three cheers for the red, white an blue

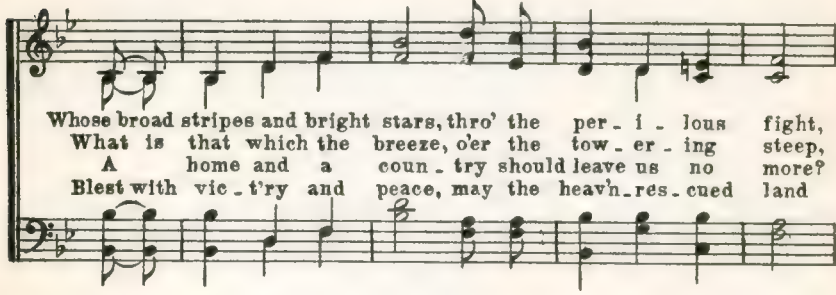
FRANCIS SCOTT KEY, 1814.

Voices in Unison.

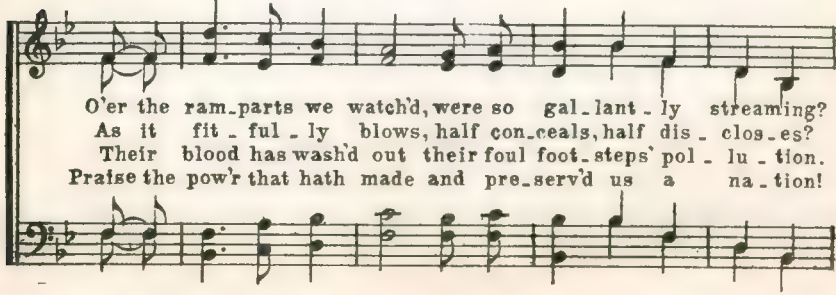
- 
1. Oh, say, can you see, by the dawn's ear-ly light,
 2. On the shore dim-ly seen thro' the mists of the deep,
 3. And where is that band who so vaunt-ing-ly swore,
 4. Oh, thus be it ev-er when free-men shall stand



What so proud-ly we hail'd at the twilights last gleam-ing,
 Where the foes haughty host in dread si-lence re-pos-es,
 That the hav-oc of war and the bat-tle's con-fu-sion,
 Be-tween their loved home and wild war's des-o-la-tion;

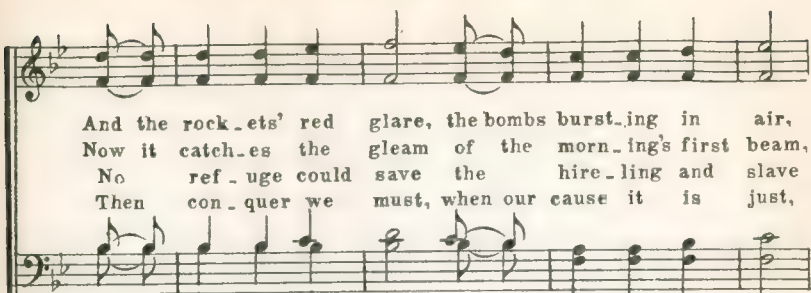


Whose broad stripes and bright stars, thro' the per-i-lous fight,
 What is that which the breeze, o'er the tow-er-ing steep,
 A home and a coun-try should leave us no more?
 Blest with vic-t'ry and peace, may the heavn-res-cued land

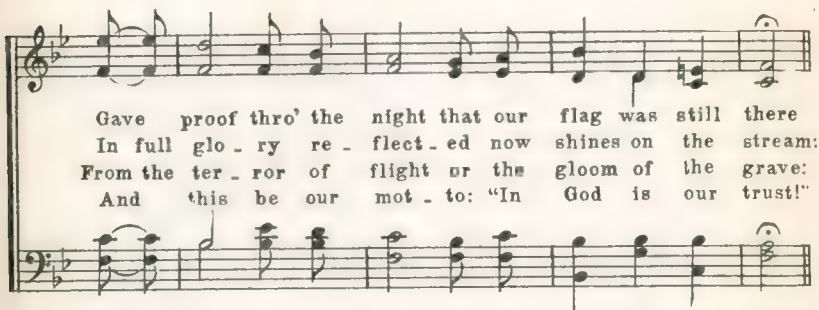


O'er the ram-parts we watch'd, were so gal-lant-ly streaming?
 As it fit-ful-ly blows, half con-ceals, half dis-clo-ses?
 Their blood has wash'd out their foul foot-steps' pol-lu-tion.
 Praise the pow'r that hath made and pre-serv'd us a na-tion!

The Star-Spangled Banner

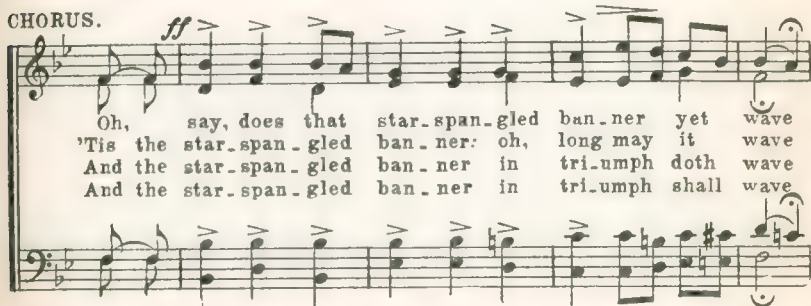


And the rock-ets' red glare, the bombs burst-ing in air,
Now it catch-es the gleam of the morn-ing's first beam,
No ref-uge could save the hire-ling and slave
Then con-quer we must, when our cause it is just,

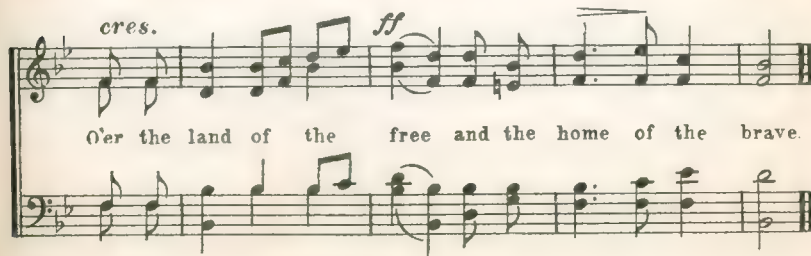


Gave proof thro' the night that our flag was still there
In full glo-ry re-flect-ed now shines on the stream:
From the ter-ror of flight or the gloom of the grave:
And this be our mot-to: "In God is our trust!"

CHORUS.



ff
Oh, say, does that star-span-gled ban-ner yet wave
'Tis the star-span-gled ban-ner: oh, long may it wave
And the star-span-gled ban-ner in tri-umph doth wave
And the star-span-gled ban-ner in tri-umph shall wave



cres. *ff*
O'er the land of the free and the home of the brave.

JOSEPH HOPKINSON.

J. FAYLES.

1. Hail Co-lum-bia, hap-py land Hail, ye he-ros!
 2. Im-mor-tal pa-triots! rise once more, De-fend your rights, de-
 3. Sound, sound the trump of fame! Let Wash-ing-
 4. Be-hold the Chief who now commands, Once more to serve his

heav'n-born band! Who fought and bled in Freedom's cause, Who
 fend your shore; Let no rude foe with im-pious hand, Let
 ton's great name Ring thro' the world with loud ap-plause, Ring
 coun-try stands, The rock on which the storm will beat, The

fought and bled in Freedom's cause, And when the storm of
 no rude foe with im-pious hand, In-vade the shrine where
 thro' the world with loud ap-plause; Let ev-'ry clime to
 rock on which the storm will beat; But armed in vir-tue,

war was gone, En-joyed the peace your val-or won. Let in-de-
 sacred lies, Of toil and blood the well-earn'd prize. While off'ring
 free-dom dear. Lis-ten with a joy-ful ear. With e-qual
 firm and true, His hopes are fixed on heav'n and you. When hope was

Hail Columbia!

pend-ence be our boast, Ev-er mindful what it cost;
 peace sin- cere and just, In heav'n we place a man- ly trust, That
 skill, with God- like pow'r, He gov- erns in the fear- ful hour Of
 sink- ing in dis- may, When gloom obscur'd Columbia's day, His

Ev- er grateful for the prize, Let its al- tar reach the skies
 Truth and Justice will prevail, And ev-ry scheme of bondage fail.
 hor-rid war; or guides with ease The happier times of hon-est peace.
 steady mind, from changes free. Resolved on death or lib- er- ty.

CHORUS.

Firm, u- ni- ted, let us be, Rallying round our lib- er- ty;

As a band of brothers joined, Peace and safety we shall find.

Music by J. J. McCLELLAN.

Soulfully.

Let lit-tle hands bring blossoms sweet To brave men ly-ing low; Let

The first system of music features a vocal melody in the treble clef and piano accompaniment in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of chords in the right hand and a single-note bass line in the left hand.

lit-tle hearts to sol-diers brave Their love and hon-or show; We'll

The second system continues the melody. The vocal line has a half note D5, followed by quarter notes E5, F#5, and G5. The piano accompaniment continues with similar chordal and bass line patterns.

mf love the flag they lov'd so well, The dear old ban-ner bright; We'll

The third system begins with a mezzo-forte (*mf*) dynamic marking. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the established harmonic structure.

For Decoration Day.

f love the land for which they fell, With *rit.* soul and strength and might.

No. 47 The Little New Year.

Words selected.

Music by ALVIN A. BEESLEY.

1. Oh, I am the lit_tle New Year, oh, oh! Here I come
 2. 7 Blessings I bring for one and all, Big folks and
 3. For I am the lit_tle New Year, oh, oh! Here I come

trip - ping it o - ver the snow, Shak.ing my bells with a
 lit - tle folks, short and tall, Each one from me a
 trip - ping it o - ver the snow, Shak.ing my bells with a

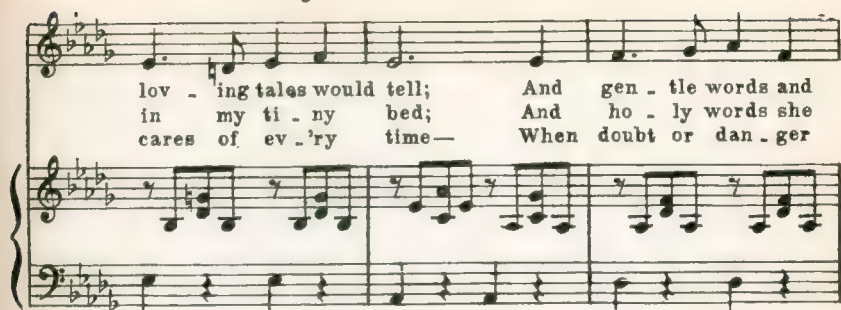
mer - ry din, So o - pen your doors and let me in.
 treasure may win, So o - pen your doors and let me in.
 mer - ry din, So o - pen your doors and let me in.

Prelude.

1. There was a place in child-hood That I re-mem-ber
 2. When lov-ing tales were end-ed, "Good night," she soft-ly
 3. In sickness of my child-hood, And sorrows of my

well, And there, a voice of sweet-est tones, Bright
 said, And kissed, and laid me down to sleep, With-
 prime; And griefs of all my rip-per years, And

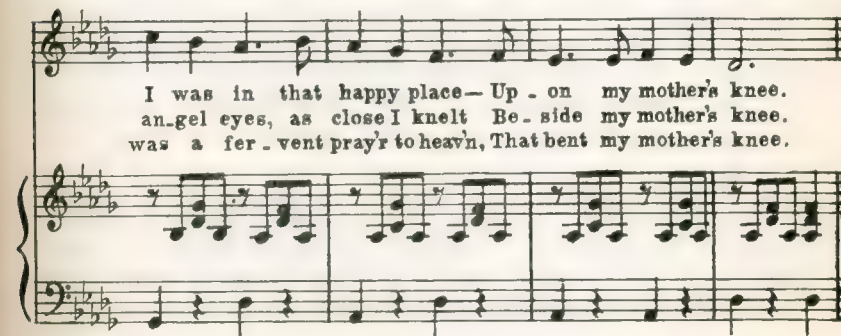
My Mother Dear.



lov - ing tales would tell; And gen - tle words and
in my ti - ny bed; And ho - ly words she
cares of ev - 'ry time— When doubt or dan - ger

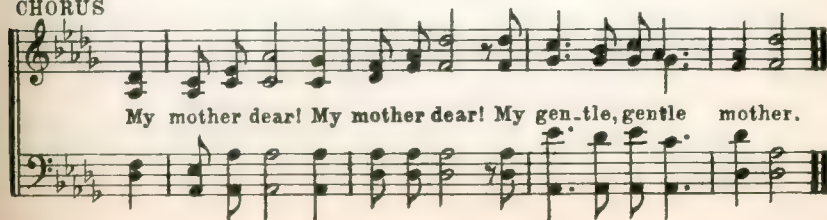


fond embrace Were giv'n with joy to me, When
taught me there—Me - thinks I yet can see, Her
weighed me down, Then, plead - ing all for me, It



I was in that happy place— Up - on my mother's knee.
an - gel eyes, as close I knelt Be - side my mother's knee.
was a fer - vent pray'r to heav'n, That bent my mother's knee.

CHORUS



My mother dear! My mother dear! My gen - tle, gentle mother.

No. 49

My Father Dear

E. R. SNOW.

A. C. SMYTH.

UNISON. *Moderato with simplicity.*

1 My own dear lov - ing fa - ther, Most good and kind to me; My
 2. My earthly gifts and blessings, From fa - ther's bounties flow; O,
 3. I think up - on his kindness, and fond e - motions swell, From

heart is full of gra - ti - tude As heart of child can be. The
 how shall I the debt re - pay? What can a child be - stow? I
 pure af - fec - tion's fountain streams, And more than words can tell, The

sweetest tones can - not ex - press What my warm bo - som feels, For
 will not deign as of - fer - ing From mammon's shin - ing mart; A
 purpose of my heart shall be, My grat - i - tude to prove, And

My Father Dear.

all the love and ten-der-ness A fa-ther's care re-veals.
rich-er to - ken I will bring A tribute from the heart. My
with my life's in - teg - ri - ty, To tes - ti - fy my love

The first system of the musical score for 'My Father Dear.' It features a vocal melody in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is 8/8. The lyrics are written below the vocal line.

CHORUS.

father dear, My father dear, My own, my lov-ing fa - ther, My

The second system of the musical score, which is the beginning of the chorus. It continues with the same vocal and piano parts. The lyrics 'father dear, My father dear, My own, my lov-ing fa - ther, My' are written below the vocal line.

father dear My father dear, My own kind, loving fa - ther.

The third system of the musical score, continuing the chorus. The lyrics 'father dear My father dear, My own kind, loving fa - ther.' are written below the vocal line. The system concludes with a double bar line.

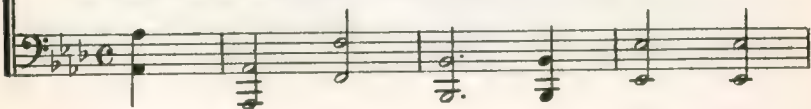
No. 50 I Love Thee, Utah Dear.

Words and Music by EVAN STEPHENS.

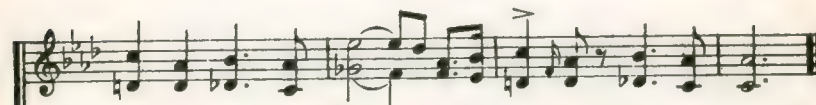
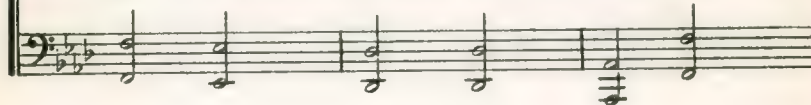
Fervently.



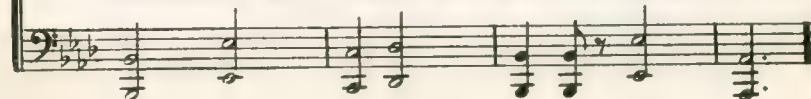
1. Sweet, in tune with my heart's beating, I can hear a song re-
2. As I see thy bright skies bending, O'er vale and mountun-
3. When I hear in joyous ringing, Voices sweet of children
4. May the breezes soft car-ress thee; Wars and discords ne'er dis-



peat-ing, One fond tho't, my bliss com-plet-ing: Oh, I
 end-ing, Ev-'ry tint har-mo-nious blend-ing, Oh, I
 sing-ing, Tho'ts of home and loved ones bring-ing: How I
 tress thee; May the hea-ven ev-er bless thee, For I



love thee, U - tah	dear, I	love thee, U - tah	dear.
love thee, U - tah	dear, I	love thee, U - tah	dear.
love thee, U - tah	dear, I	love thee, U - tah	dear.
love thee, U - tah	dear, I	love thee, U - tah	dear.



No. 51

Light and Shadow.

JOHN B. TABB.

JAMES STANLEY.

Espressivo

1 "How I love you,
2 But at twilight.

mp dolce

lit_tle maid!" Said the sunbeam to the shade, As all day she
ere he died, She was weeping at his side, And he felt her

1 *p*
shrank a-way be- fore him, be- fore him.
tress-es trail-ing o'er

2 *p* *rit.*
him, o'er him, o'er him.
pp *rit.*

No. 52 Christ and His Little Ones.

O. F. WHITNEY

EVAN STEPHENS

Andantino Dolce $\text{♩} = 50$

1. In robes of light, Than day more bright,
 2. O'er-look - ing none, The gra - cious One, His
 3. O hap - py time, O scene sub - lime,

cres.

Haloed with heavenly flame A-down the sky, From
 bless - ings on them seals. And tears now prove, The
 Would I had shared in thee O Ne-phite boy, How

worlds on high, The glorious Sav-iour came.
 wealth of love His ten - der - ness re - veals.
 great thy joy, Such won - drous things to see.

Piu Mosso. cres.

En - rap - tured stood the mul - ti - tude, Be -
 O hap - py time, O scene sub - lime, Would

Christ and His Little Ones:

*Tempo
Primo*

dim.

hold - ing Him their King, At
I had shared in thee O

Tenderly

mp

whose com - mand, The chos - en band, Their
Ne - phite boy, How great thy joy, Such

lit - tle child - ren bring, Their
won - drous things to see, Such

rit.

dim.

pp

lit - tle child ren bring
won - drous things to see.

H. A. TUCKETT.

1. Rock - a - bye ba - by on the tree top, When the wind
 2. Rock - a - bye ba - by pa - pa is hunting, Ma - ma is

blows the cra - dle will rock, When the bough breaks the
 wait - ing glad - ly his com - ing, Rise with the lark, love,

Fine.
 cradle will fall; Down will come ba - by cradle and all.
 and glad - ly greet him, All will be joy with thee to - day.

Sleep, sleep, sleep, ba - by sleep,
 Sleep, ba - by sleep till the dawn of the day,

Rock-a-bye Baby.

Sleep till the dawn of the day,
Sleep, ba - by, sleep till dawn of day,

Sleep, sleep, sleep, ba - by, sleep
Sleep, ba - by, sleep till the dawn of the day.

1st time
Then a - - wake. *Organ*

2nd time *D. C.*
Sleep, then a - wake. Ah!

Children join hands and swing back and forth to imitate the rocking of a cradle, while singing the first part, remaining still for the second part. Join hands again at the pause, Ah!

H. A. TUCKETT.

Allegretto.

1. Wel - come to all, With joy we give you greet - ing, And
 2. Wel - come to all, And may all care and sor - row Be

may our mirthful sing - ing gladden ev - 'ry heart;
 ban - ished a - far that all may hap - py be

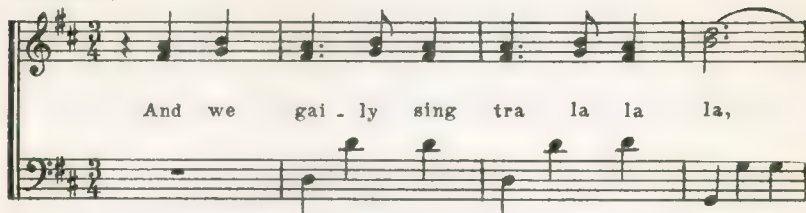
Wel - come to all the air with mu - sic ring - ing,
 Wel - come to all and may your smiling fac - es,

And may we all be hap - py when we part.
 Greet us with joy as we war - ble forth in glee.

Welcome to All.

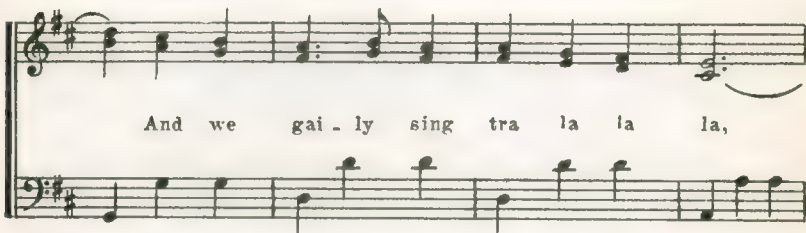
Children join hands and swing from side to side

CHORUS.



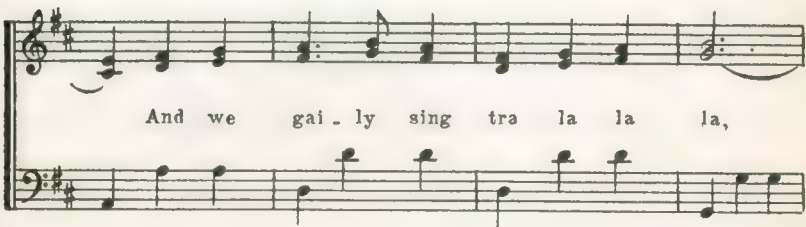
And we gai - ly sing tra la la la,

The first system of the chorus is written in G major (one sharp) and 2/4 time. The treble staff begins with a quarter rest, followed by a series of eighth and quarter notes. The bass staff starts with a whole rest, then has a series of eighth and quarter notes. The lyrics 'And we gai - ly sing tra la la la,' are placed between the staves.



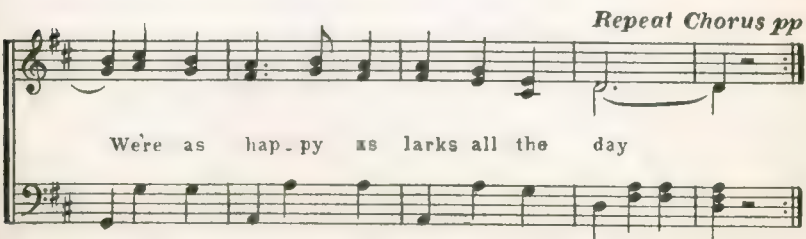
And we gai - ly sing tra la la la,

The second system continues the melody. The treble staff has a half note followed by eighth and quarter notes. The bass staff continues with eighth and quarter notes. The lyrics 'And we gai - ly sing tra la la la,' are repeated.



And we gai - ly sing tra la la la,

The third system continues the melody. The treble staff has a half note followed by eighth and quarter notes. The bass staff continues with eighth and quarter notes. The lyrics 'And we gai - ly sing tra la la la,' are repeated.



Repeat Chorus pp

We're as hap - py as larks all the day

The fourth system concludes the chorus. The treble staff ends with a half note and a repeat sign. The bass staff continues with eighth and quarter notes. The lyrics 'We're as hap - py as larks all the day' are placed below the staves.

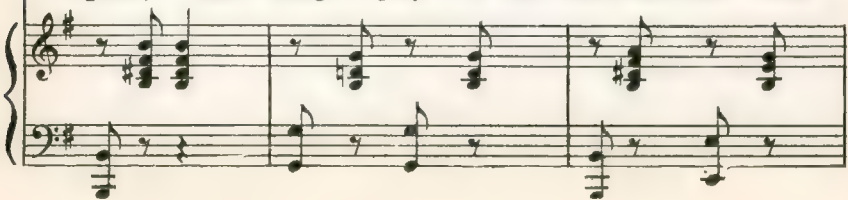
E. BEESLEY.

Moderato.

1. The first train leaves at six p. m., for the land where the poppy
2. The next train leaves at eight p. m., for the pop - py land a -
3. So I ask of Him who children took in His arms in goodness,



blows, The moth - er dear is the en - gi - neer, And the
 far, The message clear sounds on the ear, All a -
 great, Take charge I pray of the trains each day. That



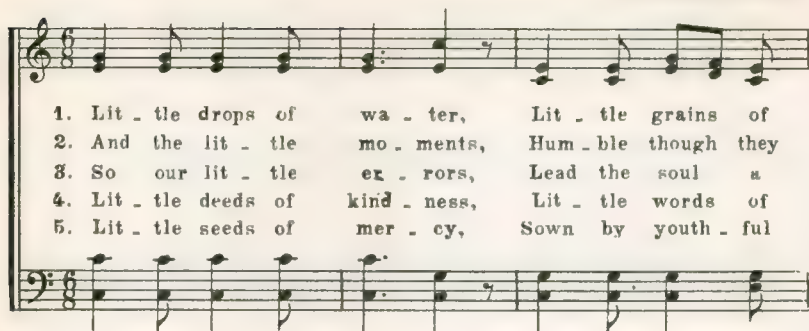
The Evening Train.

pas-sen-ger laughs and crows, The pal-ace car is the
board for the sleep-ing car, But what is the fare to
leave at six and eight, Take charge of the pas-sen-gers

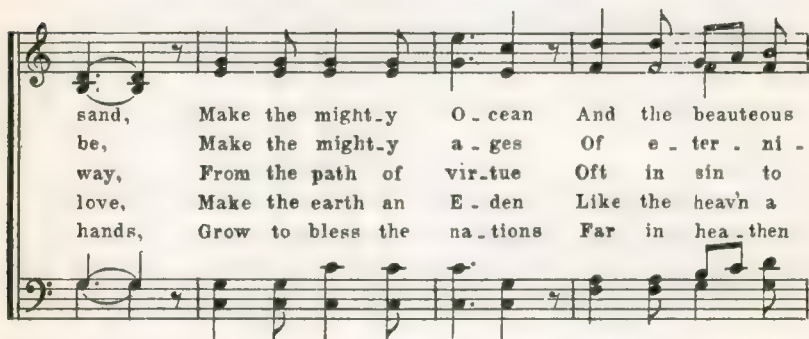
mother's arms, The whistle a low sweet strain, The pas-sen-gers
pop-py land, I hope it is not too dear; The fare is
each I pray, For to me they are dear, And a spe-cial

D. S.

wink and nod and blink, And go to sleep on the train
this a hug and a kiss, And it's paid to the en-gi-neer.
guard O gra-cious Lord, O'er the gen-tle en-gi-neer.



1. Lit - tle drops of wa - ter, Lit - tle grains of
 2. And the lit - tle mo - ments, Hum - ble though they
 3. So our lit - tle ex - rors, Lead the soul a
 4. Lit - tle deeds of kind - ness, Lit - tle words of
 5. Lit - tle seeds of mer - cy, Sown by youth - ful

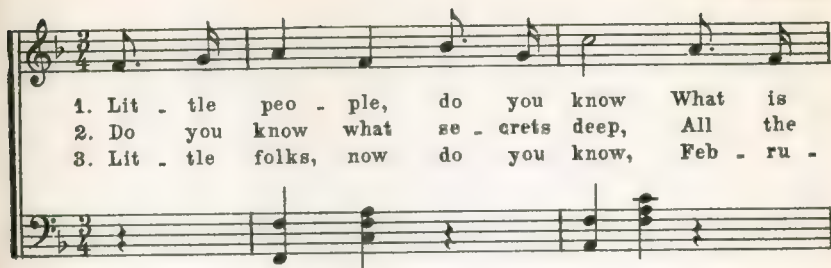


sand, Make the might-y O - cean And the beauteous
 be, Make the might-y a - ges Of e - ter - ni -
 way, From the path of vir - tue Oft in sin to
 love, Make the earth an E - den Like the heav'n a
 hands, Grow to bless the na - tions Far in hea - then

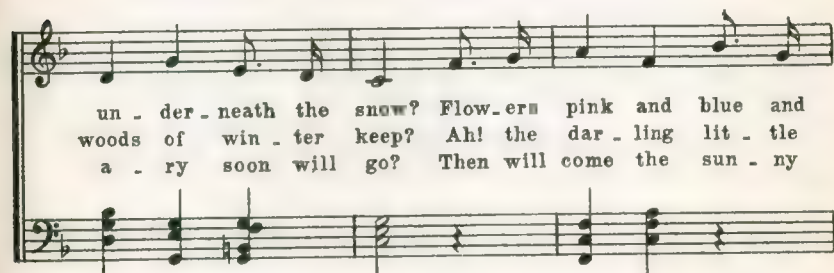


rit.
 land, And the beau - - teous land
 ty, Of e - ter - - ni - ty.
 stray, Oft in sin to stray.
 bove, Like the heav'n a - bove.
 lands, Far in hea - - then lands.

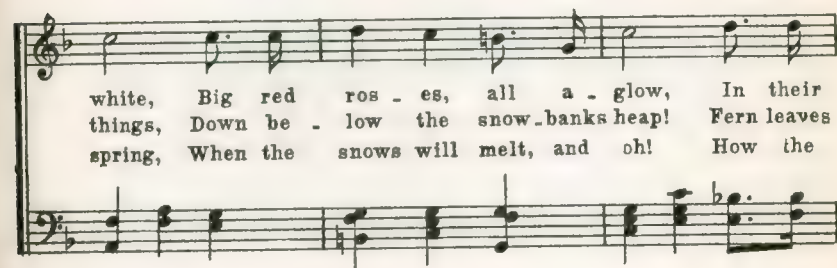
J. P. OLSEN.



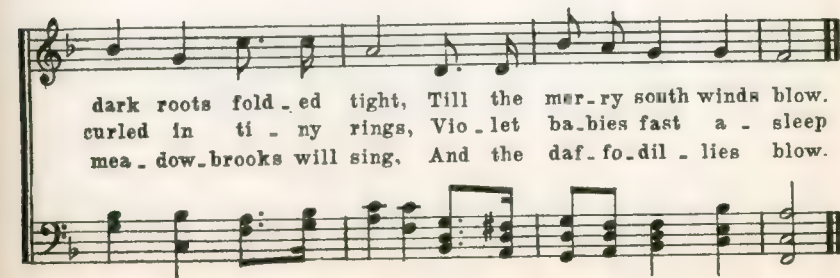
1. Lit - tle peo - ple, do you know What is
 2. Do you know what se - crets deep, All the
 3. Lit - tle folks, now do you know, Feb - ru -



un - der - neath the snow? Flow - ers pink and blue and
 woods of win - ter keep? Ah! the dar - ling lit - tle
 a - ry soon will go? Then will come the sun - ny



white, Big red ros - es, all a - glow, In their
 things, Down be - low the snow - banks heap! Fern leaves
 spring, When the snows will melt, and oh! How the




dark roots fold - ed tight, Till the mer - ry south winds blow.
 curled in ti - ny rings, Vio - let ba - bies fast a - sleep
 mea - dow - brooks will sing, And the daf - fo - dil - lies blow.


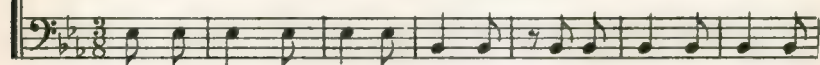
No. 58 Let's Be Kind to One Another.

Allegretto.



Words and Music by EVAN STEPHENS





1. Let's be kind to one an-oth-er, Let us win each oth-er's
2 Ma-n'y hearts are sad and wea-ry, Of the world with all its




love, Let each be a sis-ter-brother, As the angels are a-
toil, And this gloom, how-ev-er drear-y, Could be banished by a



bove. Though we can't be pure and ho-ly, While as mor-tals
smile And that smile would cost you nothing, Noth-ing more than



here we stay; Yet we can shed love and kind-ness
would a frown; One would raise them up to heav-en,



Let's Be Kind to One Another.

Round our path-way ev-'ry day; Yes, we should let
While the oth-er casts them down; Let us then make

rit.
love and kindness Be our mot-to day by day.
earth a heav-en- Turn to kindly smiles our frowns.

No. 59

The Busy Bee.

A. A. BEESLEY.

1. How doth the lit-tle bus-y bee Improve each shining hour,
2. How skill-ful-ly she builds each cell—How neat she spreads the wax;
3. In works of la-bor and of skill, I should be bus-y too;

And gath-er hon-ey all the day, From ev-'ry opening flow'r.
And la-bors hard to store it well With the sweet food she makes.
For Sat-an finds some mischief still, For id-le hands to do.

No. 60

Gather Up the Sunbeams.

J M F SNODGRASS.



1. Gath-er up the sun-beams, In this world of ours;
 2. Seek the poor and low-ly, Ev-'ry-where they're found;
 3. If one heart that's lone-ly, We can bless and cheer,



Ev-er round our path-way Strew the sweetest flowers,
 Gather up the sun-beams, Scat-ter them a-round.
 O, the no-ble mis-sion We are ser-ving here!



Gather Up the Sunbeams.

Cheer the hearts that sor - row,
Gath - er up the sun - beams,
Seek the poor and lone - ly,

Where - so - e'er they be; Words of lov - ing
Do some good each day; Deeds of lov - ing
Ev - 'ry - where they're found; Gath - er up the

rit.

a tempo.

kind - ness, Give them boun - teous - ly.
kind - ness Nev - er pass a - way.
sun - beams, Seat - ter them a - round.

rit.

a tempo.

No. 61 Loving Mother Kind and True.

W. C. CLIVE.

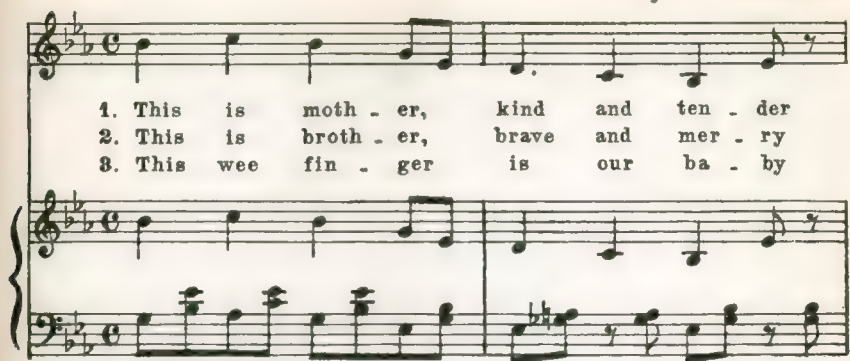
1. Lov - ing
2. Moth - er
3. Fa - ther's
4. Just to

moth - er kind and true, Bus - y fa - ther he works too, Earns the
 gives her dai - ly care, Wash - ing fa - ces, comb - ing hair, Darn - ing
 mon - ey buys our food, Mother cooks it sweet and good, They both
 give us dai - ly bread, Nice warm fire and restful bed, When we

mon - ey for our clothes. Buys the goods that mother sews.
 stockings, patching too, Ma - ny things for me, for you.
 work from morn till night, Just to keep our homes so bright.
 grow up tall and strong, We can then help them a - long.

No. 62 This Is Mother, Kind and Tender:

Arr. by A. A. BEESLEY.



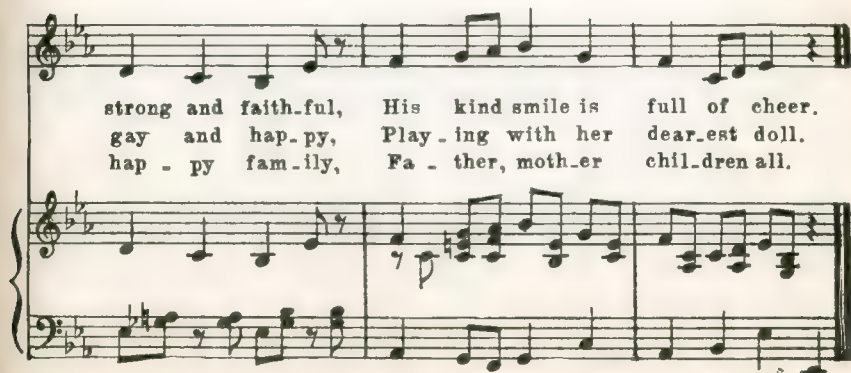
1. This is moth - er, kind and ten - der
2. This is broth - er, brave and mer - ry
3. This wee fin - ger is our ba - by

The first system of the musical score features a treble and bass staff. The treble staff contains the melody, and the bass staff provides a harmonic accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are written below the treble staff, with three verses provided.



Lov - ing all her chil dren dear; This is fa - ther,
Grow - ing up so straight and tall; This' is sis - ter,
Dear - est, sweet - est, best of all; Here you see the

The second system continues the melody and accompaniment. The lyrics are written below the treble staff, with three lines of text provided. The musical notation includes a key signature change to two flats (B-flat and E-flat) in the second measure of the treble staff.



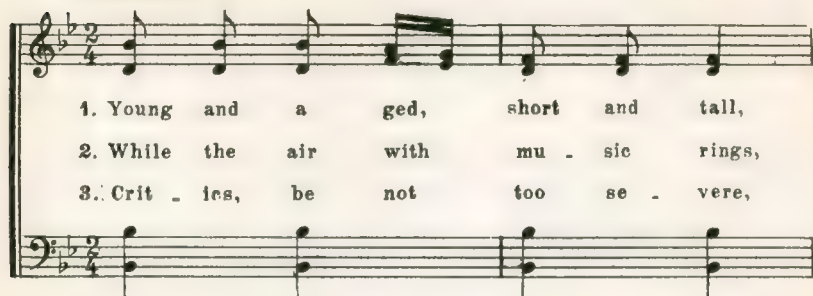
strong and faith - ful, His kind smile is full of cheer.
gay and hap - py, Play - ing with her dear - est doll.
hap - py fam - ily, Fa - ther, moth - er chil - dren all.

The third system concludes the piece. The lyrics are written below the treble staff, with three lines of text provided. The musical notation includes a key signature change to two flats (B-flat and E-flat) in the second measure of the treble staff. The piece ends with a double bar line.

No. 63 Welcome, Friends of Song.

Moderato.

Selected.



1. Young and a ged, short and tall,
 2. While the air with mu - sic rings,
 3. Crit - ics, be not too se - vere,

CHO. Wel - come, wel - come, friends of song,



Mar - ried or sin - gle, In har - mo - ny we
 Ban - ish all sor - row; O please don't chat - ter
 Snarl - ers, don't grum - ble, We don't pro - fess per -

Glad - ly we greet you; We hope the hour will

D. C. for Chorus.



wel - come all Free - ly to min - gle.
 while we sing You can talk to - mor - row.
 fec - tion here, We are but hum - ble.

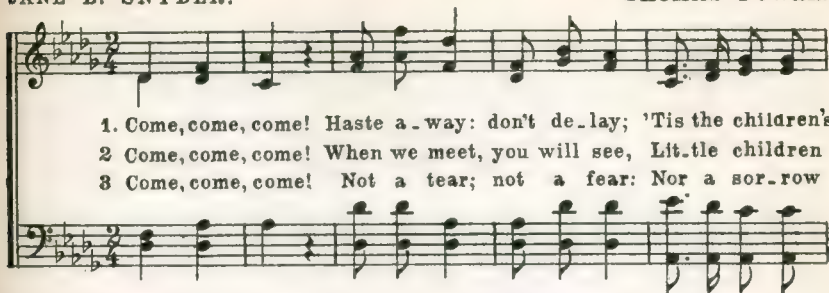
not seem long, While we try to please you.

No. 64

Be in Time.

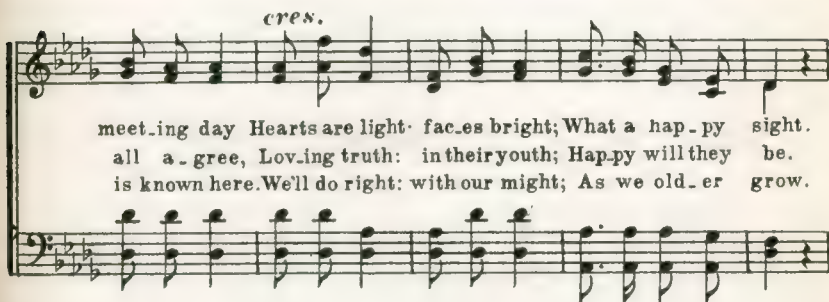
JANE B. SNYDER.

THOMAS POWER.

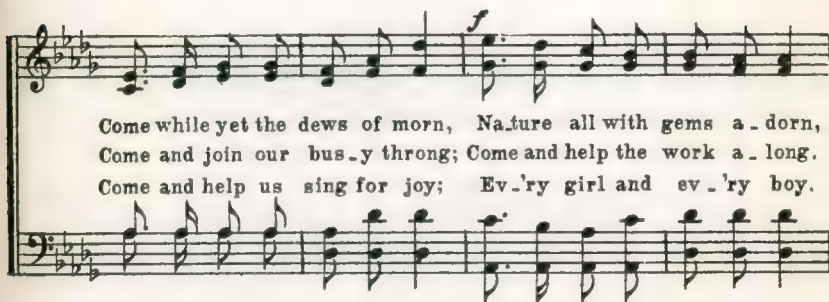


1. Come, come, come! Haste a-way: don't de-lay; 'Tis the children's
 2 Come, come, come! When we meet, you will see, Lit-tle children
 3 Come, come, come! Not a tear; not a fear: Nor a sor-row

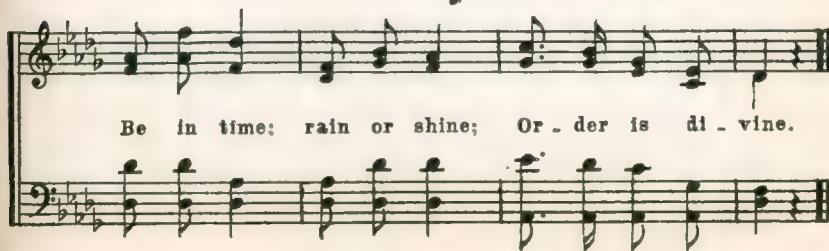
CRESC.



meet-ing day Hearts are light-faces bright; What a hap-py sight.
 all a-gree, Lov-ing truth: in their youth; Happy will they be.
 is known here. We'll do right: with our might; As we old-er grow.



Come while yet the dews of morn, Nature all with gems a-dorn,
 Come and join our bus-y throng; Come and help the work a-long.
 Come and help us sing for joy; Ev-'ry girl and ev-'ry boy.



Be in time: rain or shine; Or-der is di-vine.

No. 65

The Hedge Rose.*

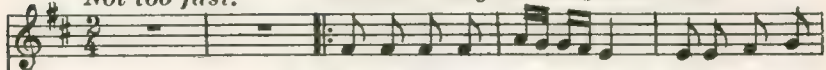
OLIVER BRAND.

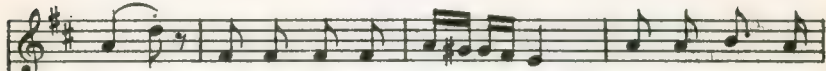
(For a Concert.)

Music by SCHUBERT.


Arr. by A. C. SMYTH.

*Not too fast.*UNISON. *May be sung as a Solo.*

- 
1. Spied a child, a rose one day, By the wayside
 2. Thou art mine, dear wild rose red, By the wayside
 3. Careless ly he cull'd the flow'r, By the wayside



blushing, And its tints so bright and gay Shone as when the
blushing, But the flow'r re - ply - ing said, "Thorns shall meet thy
blushing, Sharpest thorns displayed their pow'r, Weeping he la -



sun of May Morning skies are flushing,
hand in - stead, All thy ar - dor hushing," Little hedge - rose,
ments the hour, Red, red blood is gushing,

* Is a model of perfect melody, written by a grand master. When learned to sing with taste the children will love this little song.

The Hedge Rose.

a tempo.

hedge_rose red, By the way_side blushing.

The musical score for 'The Hedge Rose' is written in G major (one sharp) and 4/4 time. It features a single melodic line on a treble clef staff. The melody begins with a half note G, followed by a quarter note A, a quarter note B, and a half note C. This is followed by a quarter rest, a quarter note D, a quarter note E, and a half note F. The piece concludes with a final whole note G. The lyrics 'hedge_rose red, By the way_side blushing.' are written below the staff, aligned with the notes.

No. 66 Little Lispers.

J. L. TOWNSHEND

J. HOSLER.

1. What can lit_tle bod_ies do, Like us lit_tle lisp_ers,
 2. Oh, we here can come to school, And, with mer-ry voic-es,
 3. Je_sus gave the gold-en rule; May be you don't know it,
 4. Un-to oth-ers al-ways do As you would have oth-ers

The musical score for 'Little Lispers' is written in G major (one sharp) and 4/4 time. It features a single melodic line on a treble clef staff. The melody consists of a series of eighth and sixteenth notes, creating a 'lisp' effect. The lyrics are written below the staff, aligned with the notes.

Full of life and mis_chief too, And prone to nois-y whispers?
 Sing a_bout the gold-en rule, Till ev-'ry heart re-joic-es.
 But 'tis known to all our school, And do not o-ver-throw it.
 Do a-gain in turn to you, As sis-ters and as brothers.

The musical score for 'Little Lispers' continues on a second system. It features a single melodic line on a treble clef staff. The melody continues with eighth and sixteenth notes. The lyrics are written below the staff, aligned with the notes.

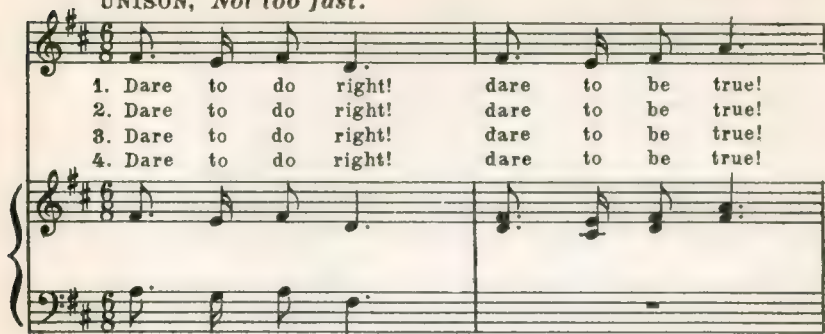
No. 67

Dare to do Right.

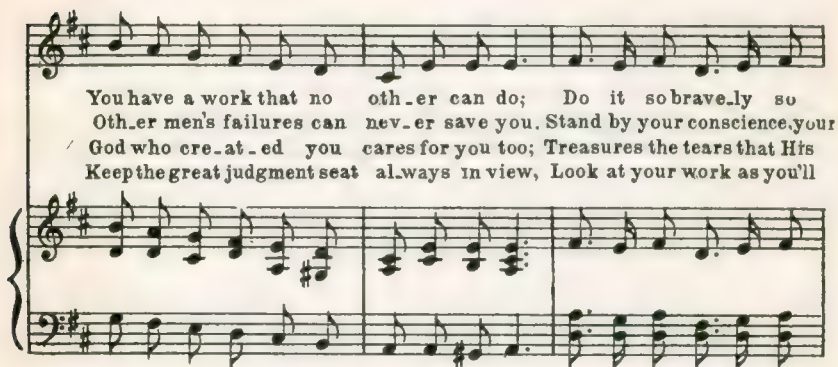
May be sung in two or three parts by following organ score.

UNISON, *Not too fast.*

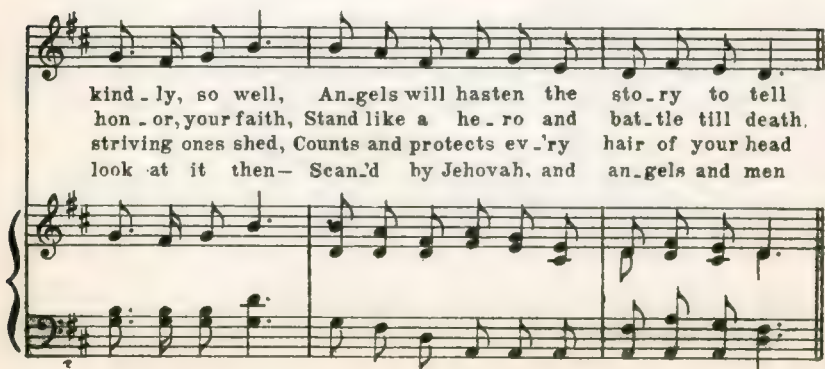
Arr. by A. C. S.



1. Dare to do right! dare to be true!
 2. Dare to do right! dare to be true!
 3. Dare to do right! dare to be true!
 4. Dare to do right! dare to be true!



You have a work that no other can do; Do it so bravely so
 Other men's failures can never save you. Stand by your conscience, your
 God who created you cares for you too; Treasures the tears that His
 Keep the great judgment seat always in view, Look at your work as you'll



kindly, so well, Angels will hasten the story to tell
 honor, your faith, Stand like a hero and battle till death.
 striving ones shed, Counts and protects every hair of your head
 look at it then—Scan'd by Jehovah, and angels and men

Dare to do Right.

REFRAIN.

Dare, dare, dare to do right, Dare, dare, dare to be true,

Dare to be true, Dare to be true.

The musical score for the Refrain is written in G major (one sharp) and 2/4 time. It consists of two systems of three staves each. The first system contains the first line of the refrain, and the second system contains the second line. The melody is on the top staff, with piano accompaniment on the middle and bottom staves.

No. 68 We'll All Stand Up Together.

MOTION SONG.

1. We'll all stand up to- geth - er, We'll all stand up to - geth -

er' We'll all stand up to- geth - er, And nice - ly in a row.

The musical score for 'We'll All Stand Up Together' is written in G major (one sharp) and 2/4 time. It consists of two systems of three staves each. The first system contains the first line of the song, and the second system contains the second line. The melody is on the top staff, with piano accompaniment on the middle and bottom staves.

2. We'll all clap hands together, etc.
 3. We'll all keep step together, etc.
 4. We'll all turn round together, etc.
 5. We'll all join hands together, etc.
 6. We'll all sit down together, etc.
 7. We'll all love one another, etc.
- Just as we ought to do.

No. 69

The Children's Hosanna.

Copyright, 1902, by E. O. Excell.

Words and Music

NEAL A. Mc AULEY

J. S. FEARIS

1. I dreamed one night, not long a - go, Of mansions in the skies, Where
 2. And, as I mused, I heard a voice, In sweet-er tones than all, Di -
 3. And when from slumber I a - rose, To serve my Lord and King, I

those who love the Lord ob-tain A rich and glo-rious prize; I
 rect-ing Christian work-ers here, In words I now re - call, "For-
 felt that I the lit - tle lambs To Christ in love might bring; And

saw a-mong the hap-py throng The chil-dren bright and fair, I
 bid them not," He gen-tly said, "The chil-dren bring to me, Their
 then I cried for dai - ly grace Their pre-cious souls to cheer, Till

heard their voic-es clear and sweet With mu-sic fill the air.
 por-tion in the World of Light Re - deemed shall ev - er be."
 they could sing like yon-der choir Ho - san - na! bright and clear.

The Children's Hosanna

REFRAIN *Faster*

Ho - san - na! Ho - san - na! Our songs of love we bring, Ho - san - na! Ho -
we bring

san - na! To Christ, the chil-dren's King; Ho - san - na! Ho - san - na!

Our songs of love we bring, Ho - san - na! Ho -
we bring,

san - na! to Christ, the chil - dren's - King.

No. 70

Good - night.

Moderato

Selected

1. Good - night, good - night, and peace be with you,
 2. Good - night, good - night, oh, gen - tly breathe it,

Peace, that gentlest part - ing strain, Peace to - night and
 'Tis a pray'r for those we love, Peace to - night and
 Peace to - night,

joy to - mor - row, And may He who shields the spar - row
 joy to - mor - row, And may He who shields the spar - row

Guard us till we meet a - gain,
 Hear us from his courts a - bove.

Good-night.

night.

Good - night, good - night, good - night, good - night.
 Good - night, good - night, good - night, good - night.

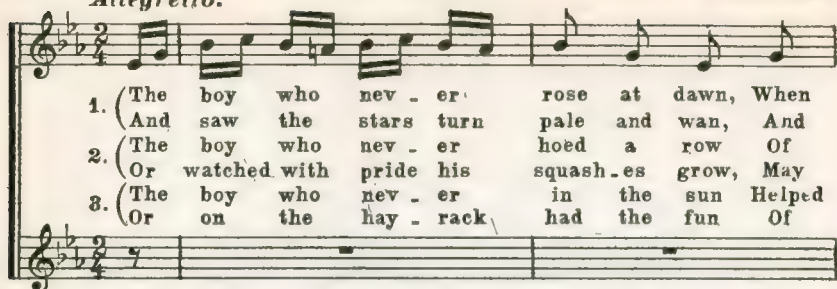
No. 71 Hand Exercise Song.

Selected.

1. Roll your hands, roll your hands, As slow-ly as slow-ly, as slow can
 2. Roll your hands, roll your hands, As swift-ly as swift-ly, as swift can

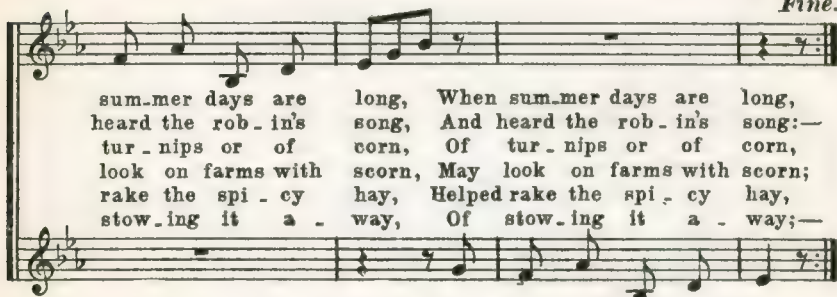
be; Then fold your arms like me, like me, Then fold your arms like me

- | | |
|--|---|
| 3. Clap your hands, clap your hands,
As softly, as softly, as soft can be;
Then fold your arms like me, like me,
Then fold your arms like me. | 5 Go to sleep, go to sleep,
As lazily, as lazily, as lazy can be;
Then bow your head like mine, like mine
Then bow your head like mine. |
| 4. Clap your hands, clap your hands,
As loudly, as loudly, as loud can be;
Then fold your arms like me, like me,
Then fold your arms like me. | 6. All wake up, all wake up,
As brightly, as brightly, as bright can be
Then fold your arms like me, like me,
Then fold your arms like me. |

Allegretto.


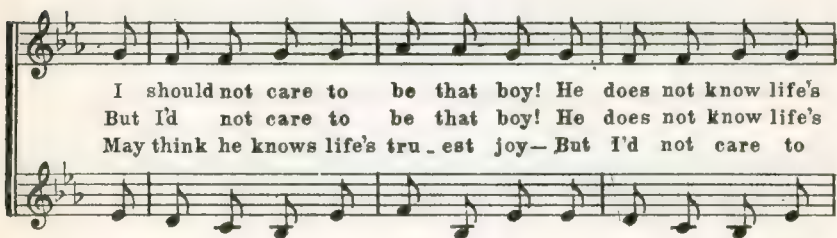
1. (The boy who nev - er rose at dawn, When
And saw the stars turn pale and wan, And
2. (The boy who nev - er hoed a row Of
Or watched with pride his squash - es grow, May
3. (The boy who nev - er in the sun Helped
Or on the hay - rack had the fun Of

D. C. 1. 2. 3. The boy who nev er rose at dawn, When

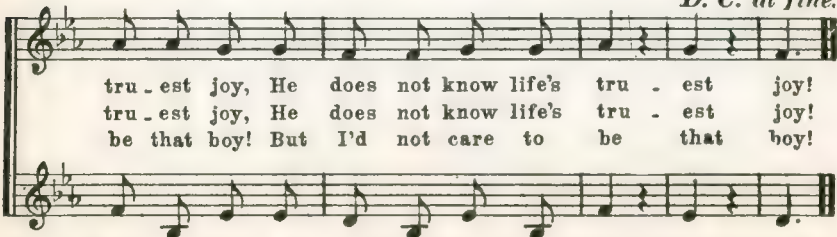
Fine.


sum - mer days are long, When sum - mer days are long,
heard the rob - in's song, And heard the rob - in's song:—
tur - nips or of corn, Of tur - nips or of corn,
look on farms with scorn, May look on farms with scorn;
rake the spi - cy hay, Helped rake the spi - cy hay,
stow - ing it a - way, Of stow - ing it a - way;—

summer days are long, When summer days are long.



I should not care to be that boy! He does not know life's
But I'd not care to be that boy! He does not know life's
May think he knows life's tru - est joy—But I'd not care to

D. C. al fine.


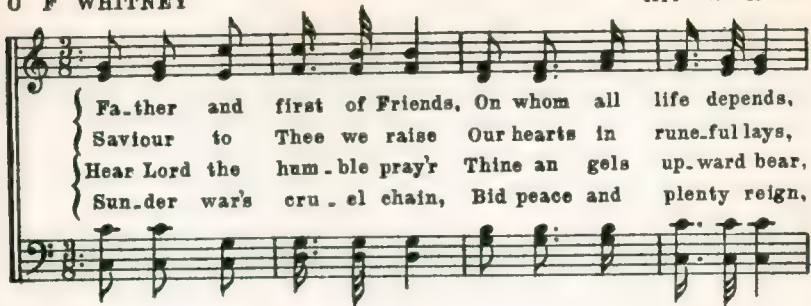
tru - est joy, He does not know life's tru - est joy!
tru - est joy, He does not know life's tru - est joy!
be that boy! But I'd not care to be that boy!

No. 73

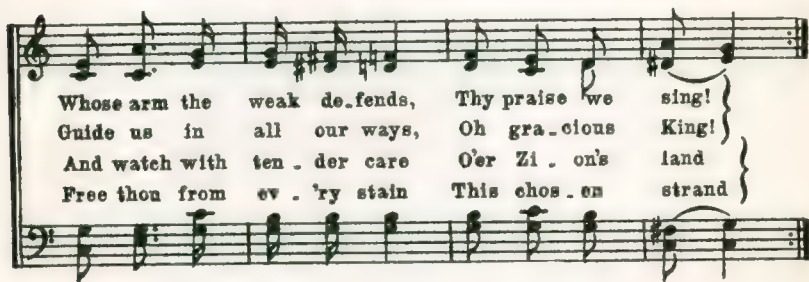
A Prayer For Zion.

O F WHITNEY

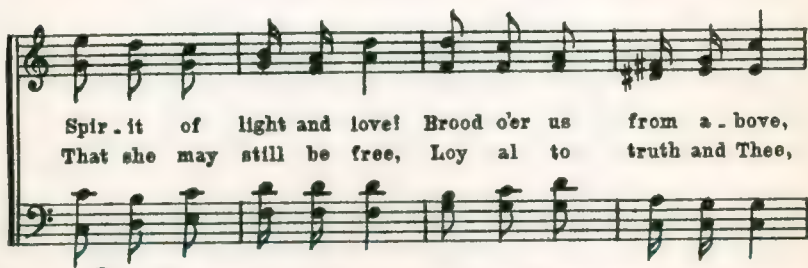
Arr W A W



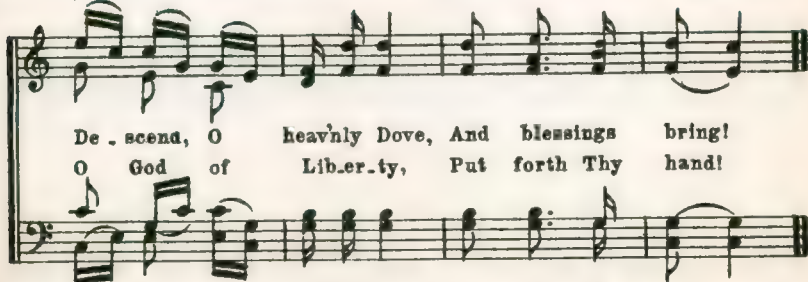
Fa-ther and first of Friends, On whom all life depends,
Saviour to Thee we raise Our hearts in rune-ful lays,
Hear Lord the hum-ble pray'r Thine an-gels up-ward bear,
Sun-der war's cru-el chain, Bid peace and plenty reign,



Whose arm the weak de-fends, Thy praise we sing!
Guide us in all our ways, Oh gra-cious King!
And watch with ten-der care O'er Zi-on's land
Free thou from ev-'ry stain This chos-en strand



Spir-it of light and love! Brood o'er us from a-bove,
That she may still be free, Loy-al to truth and Thee,



De-scend, O heav'nly Dove, And blessings bring!
O God of Lib-er-ty, Put forth Thy hand!

No. 74

Tread Softly.

(In memory of the dear ones left on the plains)

From Cantata

"Sketches of the Plains."

EVAN STEPHENS

Tenderly. $\text{♩} = 60.$ 

1. Tread soft - ly, soft - ly, by that lit - tle

2. O bles - sed lov'd ones it was hard to



mound, So bleak and bare be - side the des - ert
go, To turn our fac - es to the on - ward



way, A trea - sure rare lies in that hal - low'd
road, And leave you there, you whom we treasured



ground, Enbalm'd in fond - est tears ere laid a -
so, And tra - vel brave - ly on with heav - y



Tread Softly.

way. Some lov - ing ten - der heart up - on that
load. Place gent - ly there a wild, but love - ly

spot, Felt all the an - guish that a heart can
flow'r, And soft - ly breathe a fer - vent pray'r to

feel, Tho bleak and bare for this dis - turb it
God, To guard the lov'd ones till that glor - ious

rit. pp
not, In si - lent hush your sym - pa - thy re - veal.
morn. When they shall lie no more be - neath the sod.

Adapted by CELIA STANDISH.

WELSH.

Andante cantabile

mp molto legato

The piano introduction consists of two staves. The right hand plays a melody in G major, 4/4 time, with a tempo of Andante cantabile. The left hand provides a harmonic accompaniment with chords and single notes. The melody begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with a series of chords and single notes.

mp , *p*

The vocal melody for the first line of lyrics is written on a single staff. It begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with a series of notes and rests.

1. Sleep, my child, and peace attend thee, All thro' the night;
2. Hark! the whip poor-will is calling Clear thro' the night;

The piano accompaniment for the first line of lyrics consists of two staves. The right hand plays a melody in G major, 4/4 time, with a tempo of Andante cantabile. The left hand provides a harmonic accompaniment with chords and single notes. The melody begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with a series of chords and single notes.

mp , *p*

The vocal melody for the second line of lyrics is written on a single staff. It begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with a series of notes and rests.

Guardian an-gels God will send thee— All thro' the
Pure and sweet his tones are fall-ing, All thro' the

The piano accompaniment for the second line of lyrics consists of two staves. The right hand plays a melody in G major, 4/4 time, with a tempo of Andante cantabile. The left hand provides a harmonic accompaniment with chords and single notes. The melody begins with a half note G, followed by quarter notes A, B, and C, then a half note D, and continues with a series of chords and single notes.

All Through the Night.

cres.

night, Soft the drow - sy hours are creep - ing,
 night, Deep in dreams my child is ly - ing,

The first system of the musical score. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The tempo/mood is marked 'cres.' (crescendo). The lyrics are written below the vocal line.

mf

dim.

Hill and vale in slum - ber steep - ing, Moth - er here her
 Breez - es to my song re - ply - ing, Lul - la - bies are

The second system of the musical score. It continues the vocal and piano parts. The tempo/mood is marked 'mf' (mezzo-forte) and 'dim.' (diminuendo). The lyrics are written below the vocal line.

pp

watch is keep ing, All thro' the night.
 soft - ly sigh - ing, All thro' the night.

The third system of the musical score, concluding the piece. The tempo/mood is marked 'pp' (pianissimo). The lyrics are written below the vocal line.

No. 76

A Hymn.

MARY STANHOPE

WEBER.

Adagio

1. Voi - ces
2. Teach us

Fine

now to Thee up - rais - ing,
what to Thee is dear est.

Lift we hymns of love and prais -
Fa - ther, when our songs Thou hear -

A Hymn.

ing; Teach us how to be
est. Lips that tru - ly speak,

Thy chil - dren, glad and free, Free from
Hearts lov - ing, brave and meek, These the

fear and sor - row, Lov - ing Thee.
praise and trib - ute Thou dost seek.

D. C.

No. 77

Autumn Winds.

STELLA H. SEED. Adapted.

RUSSIAN.

Andante con moto

1. Through the trees the
2. From the trees they

p *rit.* *p*

autumn winds are blow - ing, Sail - ing the leaves a -
shake a store of treas - ure, A - corns and wal - nuts

long the frost-y air; Fields with life and beau - ty
in a show'r de - scend; Breez - es bring us wood - land

Autumn Winds.

sow - ing, Down - y seeds they scat - ter ev - 'ry - where
pleas - ures, Ev - 'ry wind a help - er and a friend.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by a quarter note A4, then a quarter note B4, and continues with eighth and quarter notes. The piano accompaniment is written for grand piano (treble and bass staves). The right hand plays chords and moving lines, while the left hand provides a steady bass line with some chromatic movement. The key signature for the piano part is also one sharp (F#).

REFRAIN

oo - - - - -

oo - - - - -

The second system of the musical score is the Refrain. It begins with a vocal line on a single staff in G major (one sharp) and 4/4 time. The melody starts on a half note G4, followed by a quarter note A4, then a quarter note B4, and continues with eighth and quarter notes. The piano accompaniment is written for grand piano (treble and bass staves). The right hand plays chords and moving lines, while the left hand provides a steady bass line with some chromatic movement. The key signature for the piano part is also one sharp (F#).

No. 78

A Message of Love.

KATE ULMER

Adapted from Lange by
AUGUST KRAPP

DUET

The beau-ti - ful sum - mer days so bright, Have

brot back the flow'rs so sweet, And each from our heav'n-ly

Father a - bove, A message of love doth re - peat.

Unison

The blossoms all say. "O trust in His love, What -

A Message of Love.

ev - er your path may be set! For

The first system of music features a treble and bass staff. The treble staff contains a melody of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

He who has marked the time of each flow'r, His

The second system continues the melody and accompaniment. The bass staff features a more active line with many beamed eighth notes.

Harmony rallentando.....

children will nev - er for - get, Nev - er for - get, nev - er far -

The third system begins with a tempo marking 'Harmony rallentando.....'. The music slows down, with the treble staff showing a more spacious melody and the bass staff using sustained chords.

get," The beau - ti - ful sum - mer days so bright Have

The final system on the page concludes the phrase. It features a treble staff with a melodic line and a bass staff with a steady accompaniment.

A Message of Love

brought back the flowrs so sweet, And each from our heavenly

The first system of music features a treble and bass staff in G major. The treble staff contains a melody with eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the treble staff.

Fa-ther a - bove A message of love doth re - peat.

The second system continues the melody and accompaniment. The treble staff melody concludes with a half note. The bass staff accompaniment consists of chords and moving lines. The lyrics are aligned with the treble staff.

Unison

The dear lit - tle vi - o - lets that bloom in spring His

The third system is marked 'Unison' and features a single melodic line in the treble staff. The bass staff contains a dense accompaniment of chords. The lyrics are written below the treble staff.

Unison

wis - dom and watch - ful care dis - close; The

The fourth system is also marked 'Unison' and continues with a single melodic line in the treble staff and a chordal accompaniment in the bass staff. The lyrics are written below the treble staff.

A Message of Love.

Harmony

but-ter cup, dai - sy, the clo - ver - grass, All

tell it as well as the rose.

Unison

O, if He thus cares for the flow-ers that die, And

Harmony

pass with the time a - way, How precious to Him His

aye . .

children must be, How safe in His love for yes, for aye.

No. 79

A Story.

FRANK DEMPSTER SHERMAN.

GEORGE A. VEAZIE.

Allegro

1. Down in a gar - den old -
2. This was the drink of wa -

mf *mp*

en, Just where I do not know, A but - ter -
ter Sipped by the rose each day, But no one

cup all gold - en, Chanced near a rose to grow, . . .
yet has caught her Drinking in such a way, . . .

A Story.

Chanced near a rose to grow; And ev 'ry morning ear
Drinking in such a way Of course it is no trea

ly Be-fore the birds were up, . . . A ti-ny
son To say that thus she sips, . . . And that is

cres. *p*

*And. * And. **

dew-drop pear.ly Fell in this dain-ty cup. .
just the reas.on She has such dew-y lips.

The Upward Path.

EDW. P. KIMBALL

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part begins with a forte dynamic marking (*f*). The melody is simple and catchy, with a clear refrain. The piano accompaniment provides a steady harmonic foundation.

1. Child-ren of the Saints of God, Born and reared in
 2. Be to ev - 'ry crea-ture kind, Pat - ient gen - tle

Truth's a - bode. Shun the broad and down-ward road,
and re-fined. Clean in bod - y and in mind,

The Upward Path.

cresc.

Pure and blame-less be Climb the up-ward
Scorn in-i-qui-ty Firm with feet up-

path of right. Find in vir-tue your de-light
on the rock. Fear no storm nor bat-tle shock

rit.

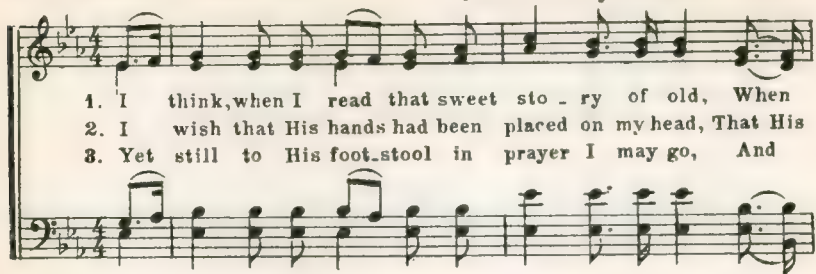
Put the tempting friends to flight On to vic-tor-y
Christ will shield His precious flock Safe e-ter-nal-y

rit.

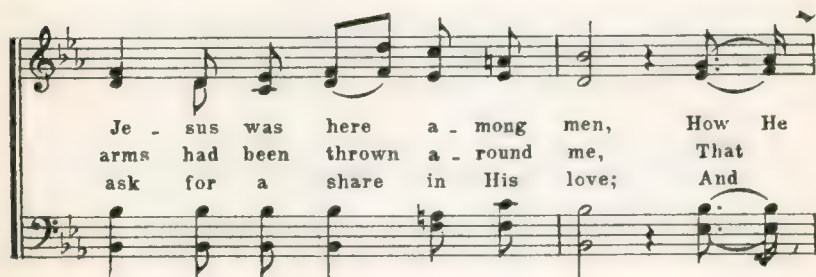
No. 81 I Think When I Read That Sweet Story

Mrs JEMIMA LUKE-1841.

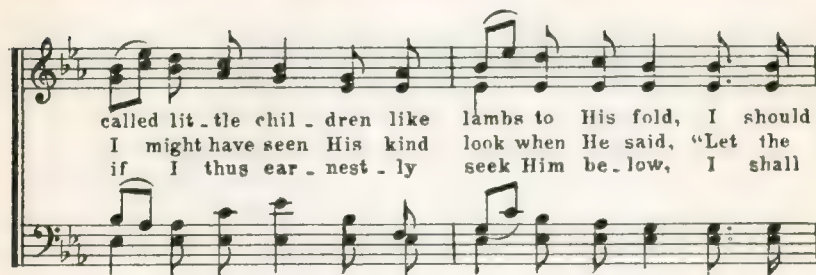
English Tune.
Harmonized by HUBERT P. MAIN.



1. I think, when I read that sweet sto - ry of old, When
2. I wish that His hands had been placed on my head, That His
3. Yet still to His foot-stool in prayer I may go, And



Je - sus was here a - mong men, How He
arms had been thrown a - round me, That
ask for a share in His love; And



called lit - tle chil - dren like lambs to His fold, I should
I might have seen His kind look when He said, "Let the
if I thus ear - nest - ly seek Him be - low, I shall



like to have been with Him then.
lit - tle ones come un - to Me."
see Him and hear Him a - bove.

No. 82

Be Happy.

ALICE JEAN CLEATOR.

ARTHUR WILTON.

1. "Be hap-py," sings the lit-tle bird, On boughs beneath the blue;
 2. "Be hap-py," trills the lit-tle brook, While running meadows thro';
 3. "Be hap-py," shuts the wind of morn, As o'er the land it flies;

Be hap-py, hap-py all day long, And oth-ers will be too!
 Be hap-py, hap-py all day long, And oth-ers will be too!
 Be hap-py, South winds whisper low, And ev-'ry wave re-plies.

CHORUS

Be hap-py, all day long, Each day you'll find it true;

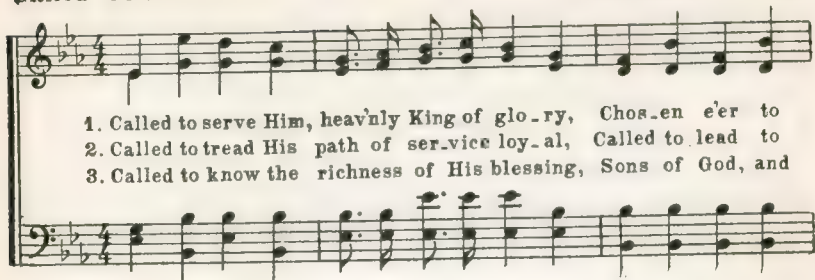
That he whose heart has joy and song, Gives joy to oth-ers too.

No. 83

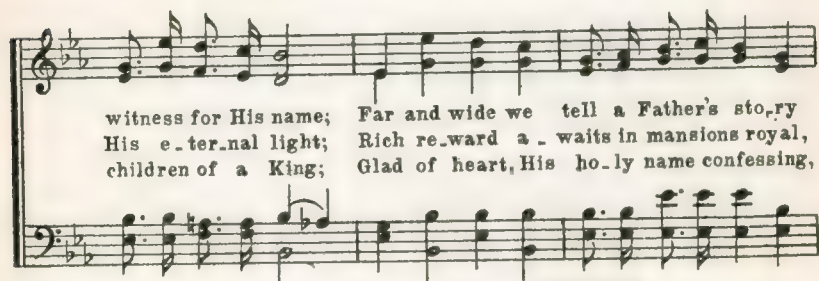
Called to Serve.

GRACE GORDON.

WALTER G. TYLER.

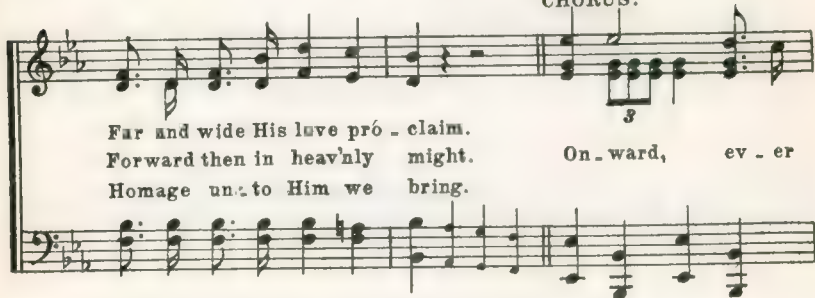


1. Called to serve Him, heav'nly King of glo-ry, Chos-en e'er to
 2. Called to tread His path of ser-vice loy-al, Called to lead to
 3. Called to know the richness of His blessing, Sons of God, and

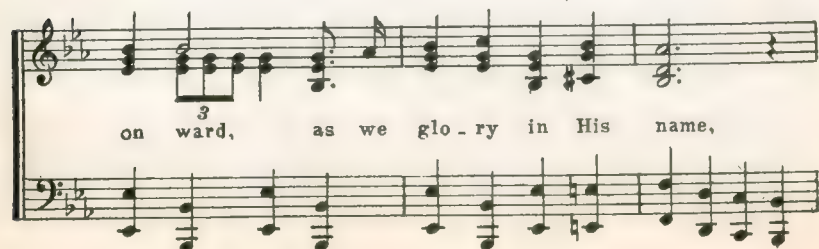


witness for His name; Far and wide we tell a Father's sto-ry
 His e-ter-nal light; Rich re-ward a-waits in mansions royal,
 children of a King; Glad of heart, His ho-ly name confessing,

CHORUS.



Far and wide His love pró-claim.
 Forward then in heav'nly might. On-ward, ev-er
 Homage un-to Him we bring.



on ward, as we glo-ry in His name,

Called to Serve.

On-ward, ev-er on-ward, as we glo-ry in His

The first system of music features a treble and bass staff in B-flat major. The treble staff contains a melody with two triplet markings (indicated by a '3' below the notes). The bass staff provides a steady accompaniment of eighth notes.

name; For-ward, pressing for-ward, as a

The second system continues the melody in the treble staff, which includes two more triplet markings. The bass staff continues with eighth-note accompaniment.

tri-umph song we sing, Joy our strength shall

The third system shows the melody in the treble staff and the accompaniment in the bass staff. The treble staff includes a repeat sign and a sharp sign for the key signature change.

be, press forward ev-er, Called to serve our King; King.


The fourth system concludes the piece. The treble staff features a first ending (marked '1') and a second ending (marked '2'). The bass staff provides the final accompaniment.

No. 84 Crown of the Lovely Junetide.

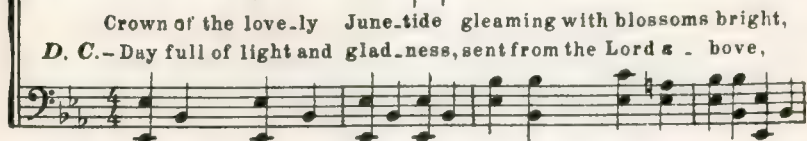
LIZZIE DEARMOND

R. FRANK LEHMAN


Unison



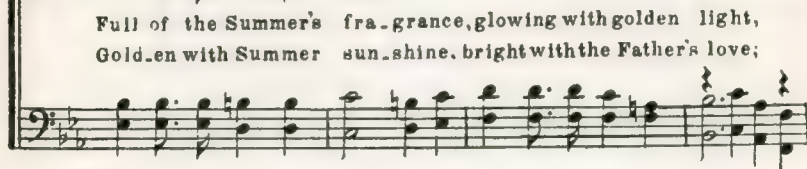
Crown of the love-ly June-tide gleaming with blossoms bright,
D. C. - Day full of light and glad-ness, sent from the Lord a - bove,




Harmony



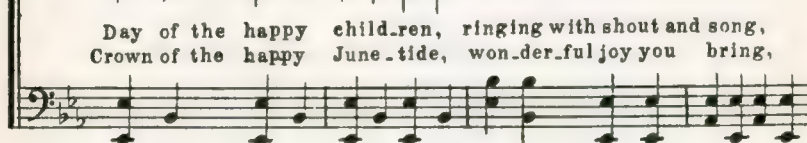
Full of the Summer's fra-grance, glowing with golden light,
Gold-en with Summer sun-shine, bright with the Father's love;




Unison



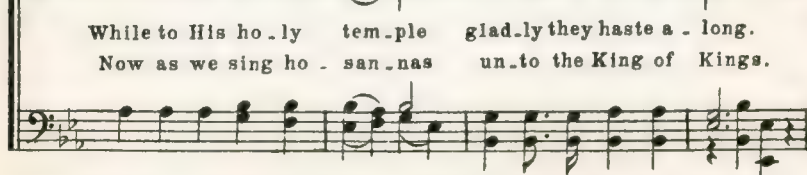
Day of the happy child-ren, ringing with shout and song,
Crown of the happy June-tide, won-der-ful joy you bring,



Harmony



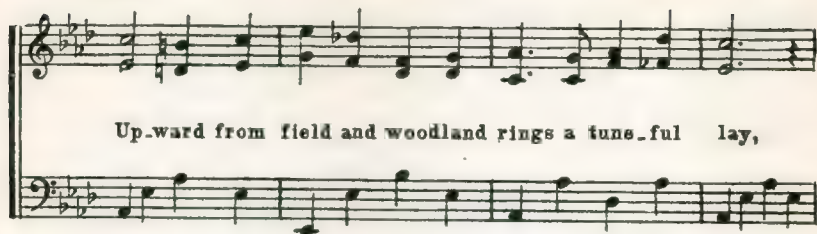
While to His ho-ly tem-ple glad-ly they haste a - long.
Now as we sing ho - san-nas un-to the King of Kings.



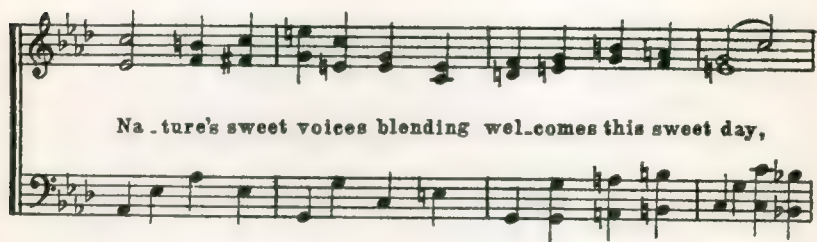
Fine

Crown of the Lovely

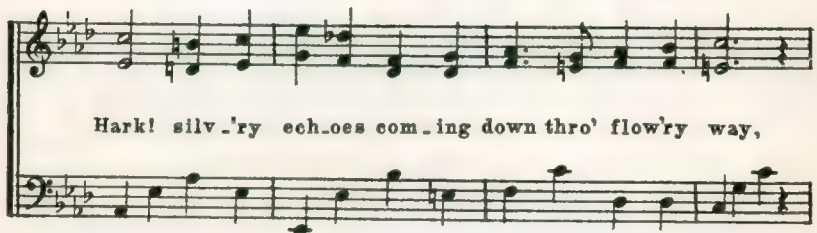
DUET



Up-ward from field and woodland rings a tune-ful lay,



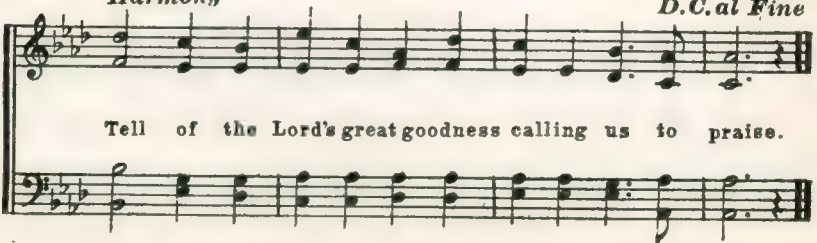
Na-ture's sweet voices blending wel-comes this sweet day,



Hark! silv'-ry ech-oes com-ing down thro' flow'ry way,

Harmony

D.C. al Fine



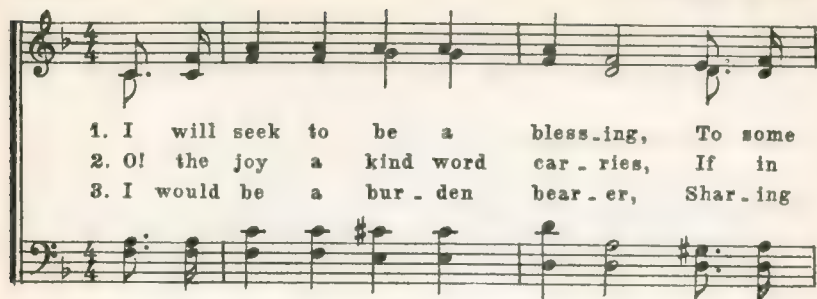
Tell of the Lord's great goodness calling us to praise.

No. 85

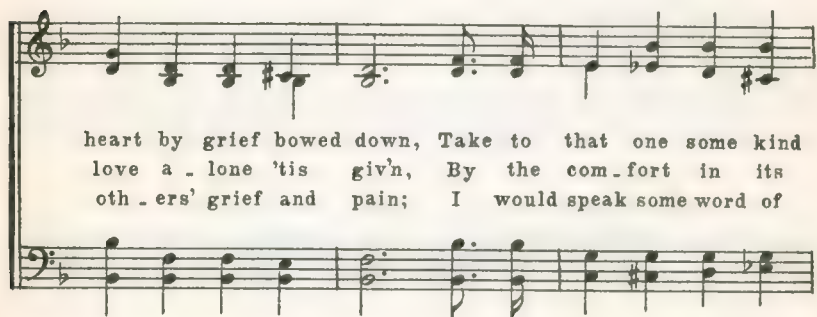
Call Me.

Adapted

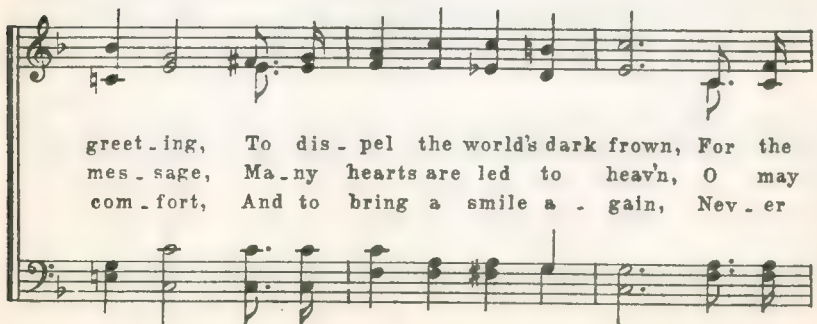
C. AUSTIN MILES



1. I will seek to be a bless-ing, To some
2. O! the joy a kind word car-ries, If in
3. I would be a bur-den bear-er, Shar-ing



heart by grief bowed down, Take to that one some kind
love a-lone 'tis giv'n, By the com-fort in its
oth-ers' grief and pain; I would speak some word of



greet-ing, To dis-pel the world's dark frown, For the
mes-sage, Ma-ny hearts are led to heav'n, O may
com-fort, And to bring a smile a-gain, Nev-er

Call Me.

joys of life are fleet-ing, But the joys of heav'n shall
mine be such a glo-ry, Thus to lead some soul a-
lost is such a treas-ure, God re-wards in his own

last, And the heart with sor-row beat-ing, Views with
long, As I go from God's own tem-ple, To the
way, And a rich-er full-er meas-ure, Shall be

CHORUS

hope the grief that's past
world where dwell-eth wrong Call me;
mine some hap-py day

call me, where I may be of serv-ice, Lord,

Call Me.

Here or yon - der, on - ly that thy hand I

The first system of musical notation for the song 'Call Me.' It consists of a treble and a bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody begins with a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note C5. The bass staff provides a harmonic accompaniment with chords and single notes.

see; Call me; call me,

The second system of musical notation. The treble staff continues the melody with a half note D5, a quarter note E5, a quarter note F5, and a half note G5. The bass staff continues the accompaniment with chords and single notes.

Thine be the glo - ry ev - er - more, I'm con - tent to

The third system of musical notation. The treble staff continues the melody with a half note A5, a quarter note B5, a quarter note C6, and a half note B5. The bass staff continues the accompaniment with chords and single notes.

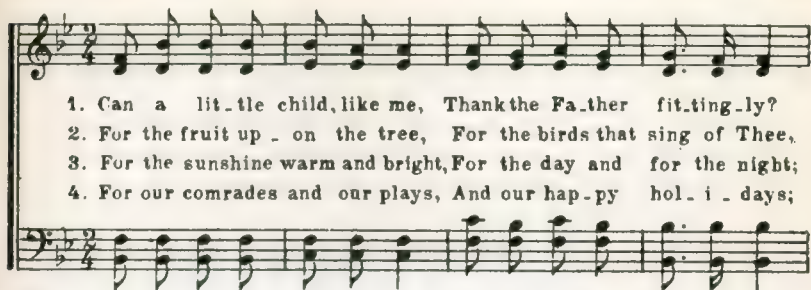
do thy will, what - so - e'er it be.

The fourth and final system of musical notation. The treble staff concludes the melody with a half note A5, a quarter note G5, a quarter note F5, and a half note E5. The bass staff concludes the accompaniment with chords and single notes.

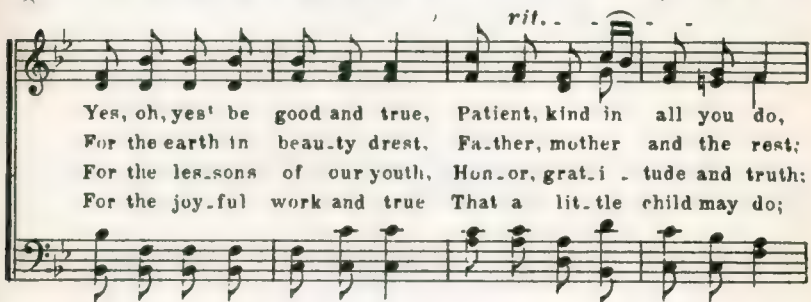
No. 86 Can a Little Child, Like Me?

MARY MAPES DODGE.

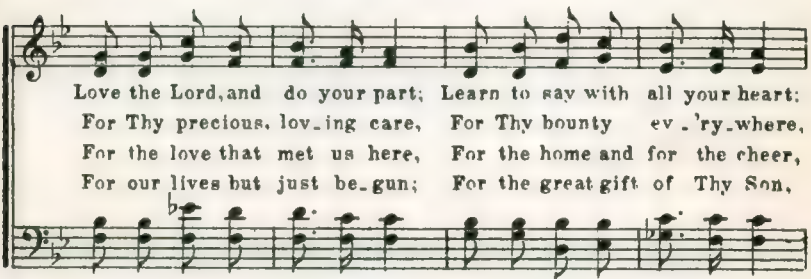
W. R. BASSFORD.



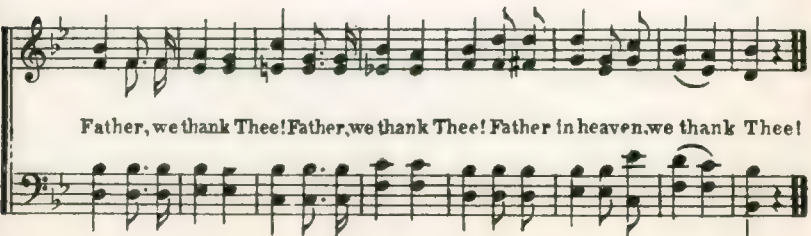
1. Can a lit-tle child, like me, Thank the Fa-ther fit-ting-ly?
2. For the fruit up - on the tree, For the birds that sing of Thee,
3. For the sunshine warm and bright, For the day and for the night;
4. For our comrades and our plays, And our hap-py hol-i - days;



rit.
Yes, oh, yes' be good and true, Patient, kind in all you do,
For the earth in beau-ty drest, Fa-ther, mother and the rest;
For the les-sons of our youth, Hon-our, grat-i - tude and truth;
For the joy-ful work and true That a lit-tle child may do;



Love the Lord, and do your part; Learn to say with all your heart;
For Thy pre-cious, lov-ing care, For Thy bounty ev-'ry-where,
For the love that met us here, For the home and for the cheer,
For our lives but just be-gun; For the great gift of Thy Son,

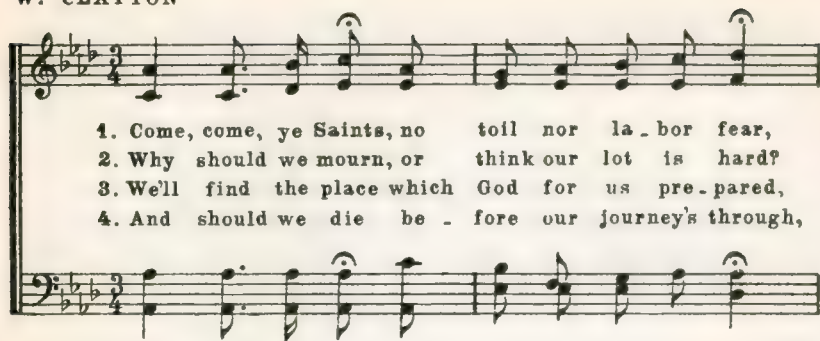


Fa-ther, we thank Thee! Fa-ther, we thank Thee! Fa-ther in hea-ven, we thank Thee!

No. 87

Come, Come, Ye Saints.

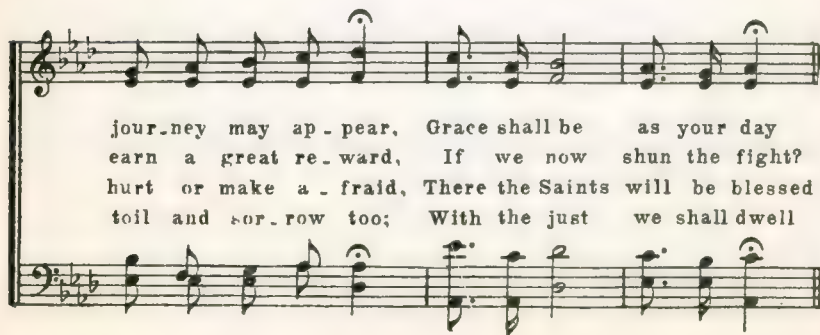
W. CLAYTON



1. Come, come, ye Saints, no toil nor la - bor fear,
2. Why should we mourn, or think our lot is hard?
3. We'll find the place which God for us pre - pared,
4. And should we die be - fore our journey's through,



But with joy wend your way, Tho' hard to you this
'Tis not so, all is right! Why should we think to
Far a - way in the West; Where none shall come to
Hap - py day' all is well! We then are free from



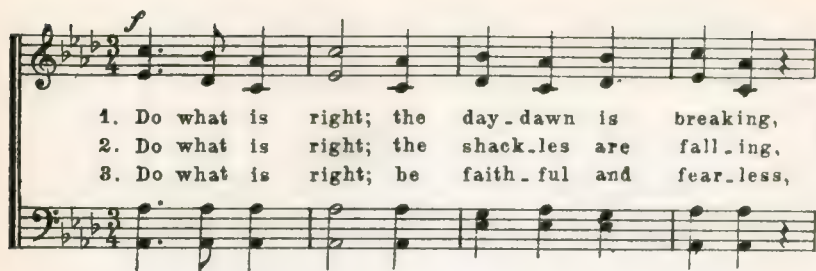
jour - ney may ap - pear, Grace shall be as your day
earn a great re - ward, If we now shun the fight?
hurt or make a - fraid, There the Saints will be blessed
toil and sor - row too; With the just we shall dwell

Come, Come, Ye Saints.

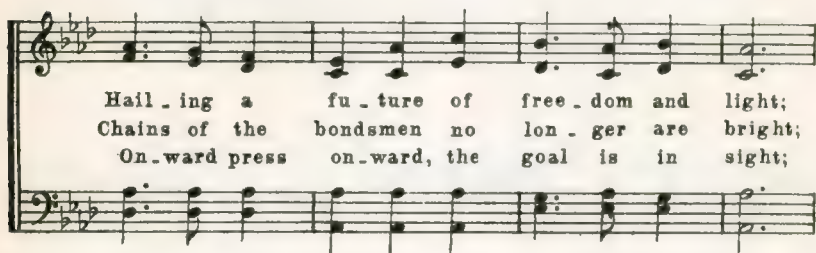
'Tis bet - ter far for us to strive Our
Gird up your loins, fresh cour-age take, Our
We'll make the air with mu - sic ring- Shout
But if our lives are spared a - gain To

use-less cares from us to drive; Do this, and joy your
God will nev - er us for-sake; And soon we'll have this
prais-es to our God and King; A - bove the rest these
see the Saints, their rest ob-tain, O how we'll make this

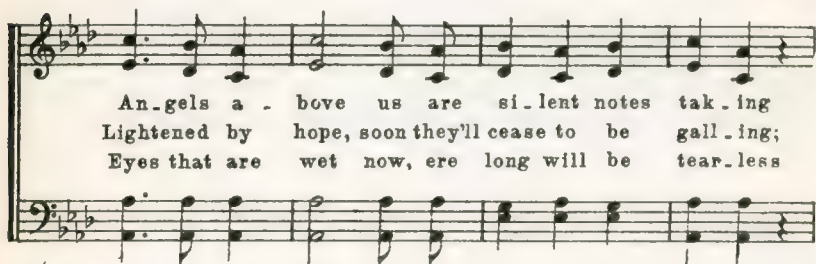
hearts will swell-
truth to tell-
words we'll tell-
chor-us swell- } All is well! all is well!



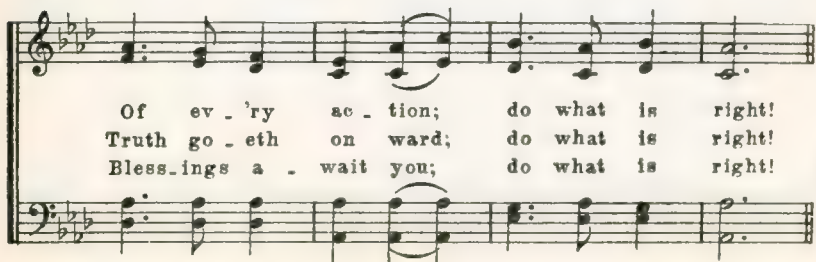
1. Do what is right; the day-dawn is breaking,
 2. Do what is right; the shackles are fall-ing,
 3. Do what is right; be faith-ful and fear-less,



Hail-ing a fu-ture of free-dom and light;
 Chains of the bondsmen no lon-ger are bright;
 On-ward press on-ward, the goal is in sight;



An-gels a-bove us are si-lent notes tak-ing
 Lightened by hope, soon they'll cease to be gall-ing;
 Eyes that are wet now, ere long will be tear-less



Of ev-'ry ac-tion; do what is right!
 Truth go-eth on ward; do what is right!
 Bless-ings a-wait you; do what is right!

Do What is Right.

CHORUS



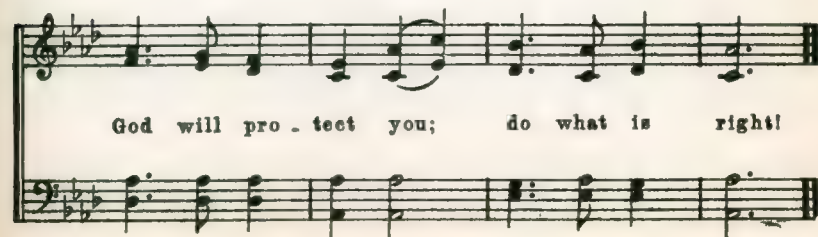
Do what is right, let the consequences fol-low;



Bat-tle for free-dom in spir-it and might;



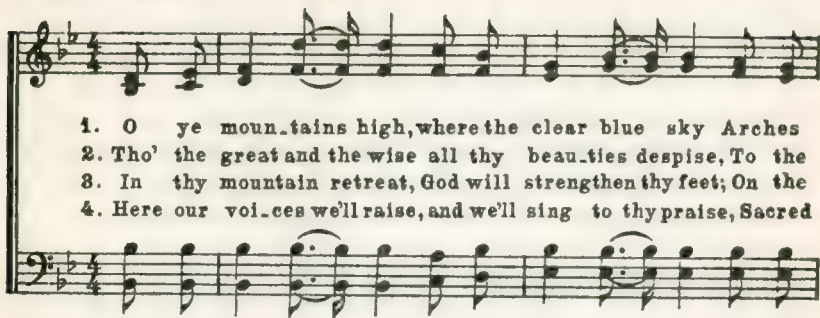
And with stout hearts look ye forth till to-mor-row;



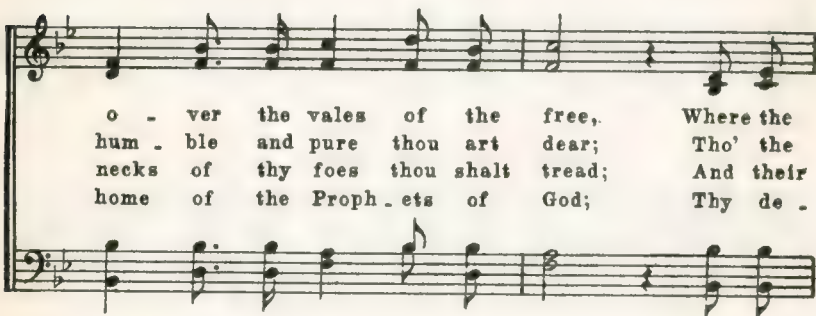
God will pro-tect you; do what is right!

No. 89 O Ye Mountains High.

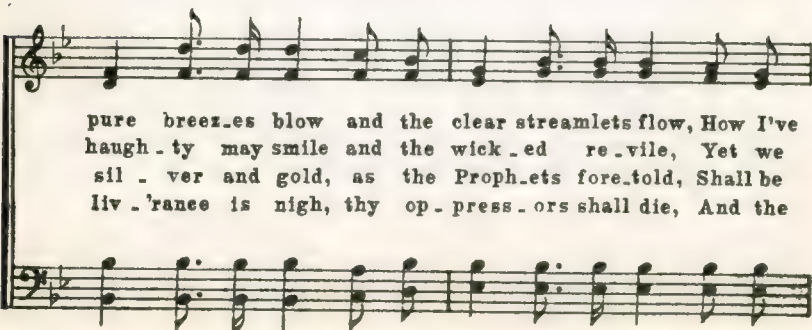
C. W. PENROSE



1. O ye moun.tains high, where the clear blue sky Arches
2. Tho' the great and the wise all thy beauties despise, To the
3. In thy mountain retreat, God will strengthen thy feet; On the
4. Here our voi.ces we'll raise, and we'll sing to thy praise, Sacred

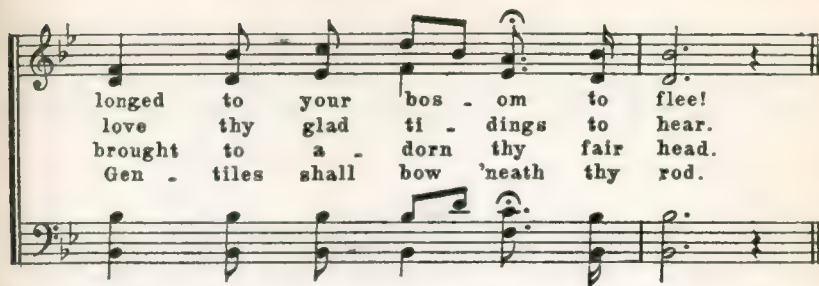


o - ver the vales of the free, Where the
hum - ble and pure thou art dear; Tho' the
necks of thy foes thou shalt tread; And their
home of the Proph - ets of God; Thy de -



pure breez.es blow and the clear streamlets flow, How I've
haugh - ty may smile and the wick - ed re - vile, Yet we
sil - ver and gold, as the Proph.ets fore - told, Shall be
liv - 'rance is nigh, thy op - press - ors shall die, And the

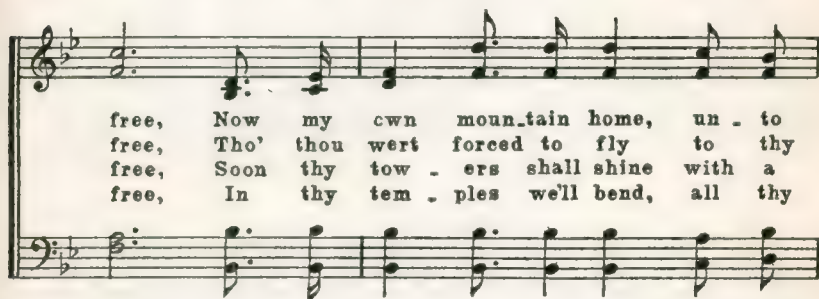
O Ye Mountains High.



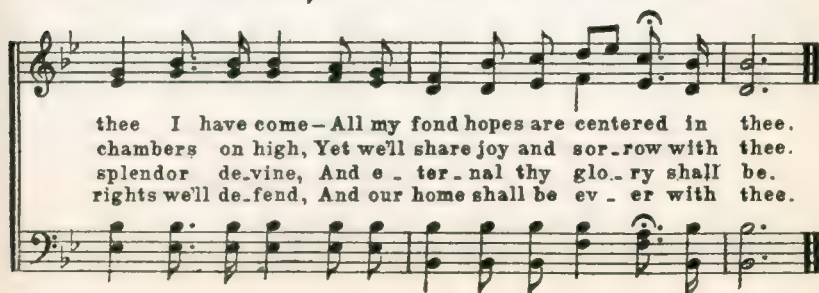
longed to your bos - om to flee!
love thy glad ti - dings to hear.
brought to a - dorn thy fair head.
Gen - tiles shall bow 'neath thy rod.



O Zi - on! dear Zi - on! land of the
O Zi - on! dear Zi - on! home of the
O Zi - on! dear Zi - on! home of the
O Zi - on! dear Zi - on! land of the



free, Now my cwn mountain home, un - to
free, Tho' thou wert forced to fly to thy
free, Soon thy tow - ers shall shine with a
free, In thy tem - ples we'll bend, all thy



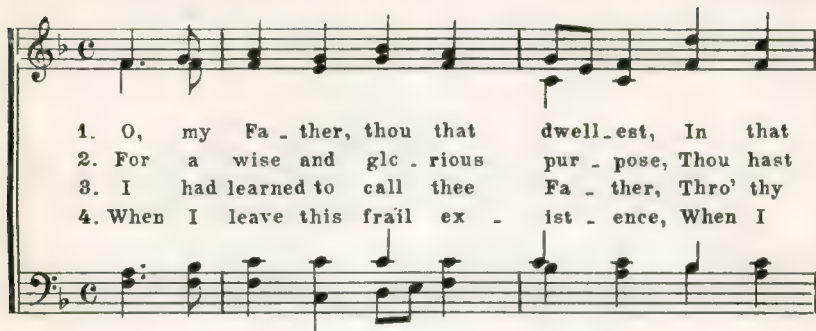
thee I have come - All my fond hopes are centered in thee.
chambers on high, Yet we'll share joy and sor - row with thee.
splendor de - vine, And e - ter - nal thy glo - ry shall be.
rights we'll de - fend, And our home shall be ev - er with thee.

No. 90

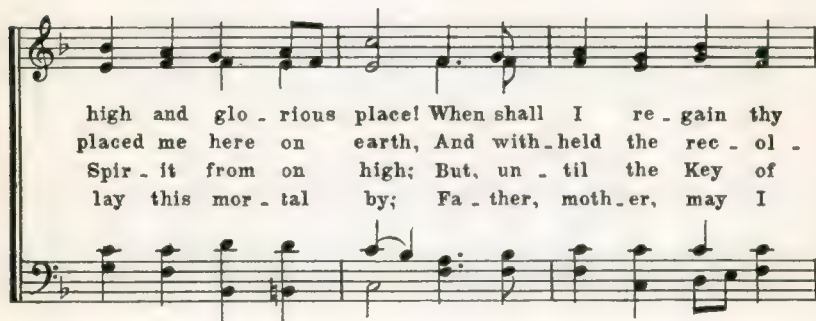
O, My Father.

ELIZA R. SNOW.

HAYDN.



1. O, my Fa - ther, thou that dwell - est, In that
2. For a wise and glc - rious pur - pose, Thou hast
3. I had learned to call thee Fa - ther, Thro' thy
4. When I leave this frail ex - ist - ence, When I



high and glo - rious place! When shall I re - gain thy
placed me here on earth, And with - held the rec - ol -
Spir - it from on high; But, un - til the Key of
lay this mor - tal by; Fa - ther, moth - er, may I



pres - ence, And a - gain be - hold thy face?
lec - tion Of my form - er friends and birth;
Knowledge Was re - stored, I knew not why;
meet you In your roy - al courts on high?

O, My Father.

In that ho - ly hab - i - ta - tion, Did my
 Yet, oft times a se - cret some - thing Whispered
 In the heav'n are par - ents sin - gle? No, the
 Then, at length, when I've com - plet - ed All you

spir - it once re - side? In my first prim - e - val
 "You're a stran - ger here;" And I felt that I had
 tho't makes rea - son stare! Truth is rea - son - truth e
 sent me forth to do, With your mu - tual ap - pro -

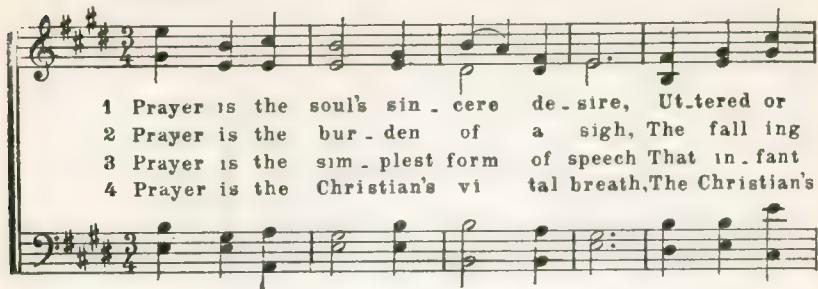
child - hood, Was I nur - tured by thy side?
 wan - der'd From a more ex - alt - ed sphere.
 ter - nal Tells me I've a moth - er there.
 ba - tion, Let me come and dwell with you.

No. 91 Prayer is the Soul's Sincere Desire.

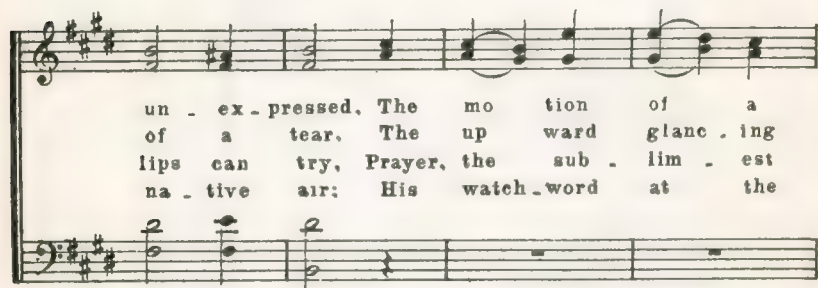
McNTGOMERY

G CARELESS

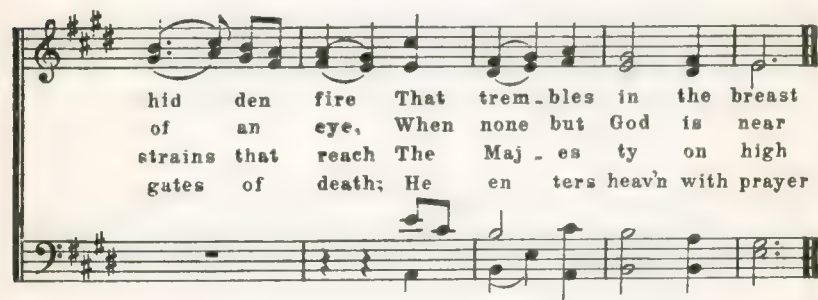
Andante



1 Prayer is the soul's sin - cere de - sire, Ut - tered or
 2 Prayer is the bur - den of a sigh, The fall ing
 3 Prayer is the sim - plest form of speech That in - fant
 4 Prayer is the Christian's vi tal breath, The Christian's



un - ex - pressed, The mo tion of a
 of a tear. The up ward glanc - ing
 lips can try, Prayer, the sub - lim - est
 na - tive air: His watch - word at the



hid den fire That trem - bles in the breast
 of an eye, When none but God is near
 strains that reach The Maj - es ty on high
 gates of death; He en ters heav'n with prayer

5 Prayer is the contrite sinner's voice, 7 Nor prayer is made on earth alone.
 Returning from his ways. The Holy Spirit pleads,
 While angels in their songs rejoice, And Jesus on the Father's throne,
 And cry, "Behold, he prays!" For sinners intercedes

6 The Saints in prayer appear as one 8 O Thou by whom we come to God,
 In word and deed and mind. The Life, the Truth, the Way!
 While with the Father and the Son The path of prayer Thyself hast trod;
 Their fellowship they find Lord, teach us how to pray

mf Moderato.

1. Oh, walk with God, and thou shalt find How He can cheer thy
 2. Yes, walk with Him in ev - 'ry thought, In ev - 'ry word and

way, And lead thee with a qui - et mind, In - to His per - feet
 deed, That calm content may be thy lot, E'en when thy heart doth

mf
 day. His love shall cheer thee like the dew That bathes the drooping
 bleed. His Spir - it on thy path shall shine, To make life's meaning

f
 flow'r, That love is ev - 'ry morning new. Nor falls at evening hour
 clear, And thou shalt feel the Day divine Grow nearer and more near

1 Do you know how many stars There are shin.ing in the sky?
 2 Do you know how many bird.ies In the sun.shinesing all day?
 3 Do you know how many children Go to lit. tle beds at night?

Do you know how ma.ny clouds Ev.'ry day go floating by?
 Do you know how ma.ny fish.es In the sparkling wa.ter play?
 And without a care or sor.row Wake a.gain with morning light!

God, the Lord, their number knoweth, For each one His care He showeth,
 God, the Lord, who dwells in heaven, Name and life to each has giv.en,
 God in heav'n each name can tell, Knows us too, and loves us well,

Of the bright and boundless host, Of the bright and boundless host.
 In His love they live and move, In His love they live and move.
 He's our best and dearest Friend, He's our best and dearest Friend

Andante

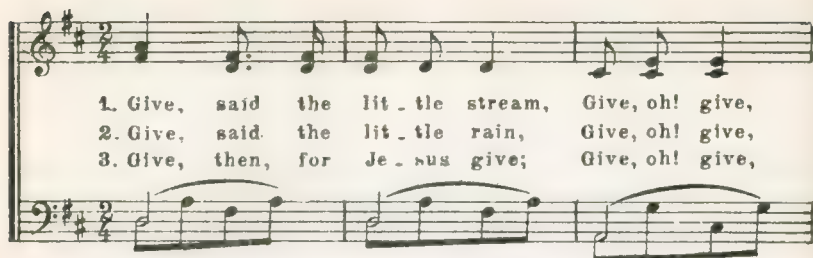
1. Lord we thank Thee for this

2. Help us Lord Thy will to

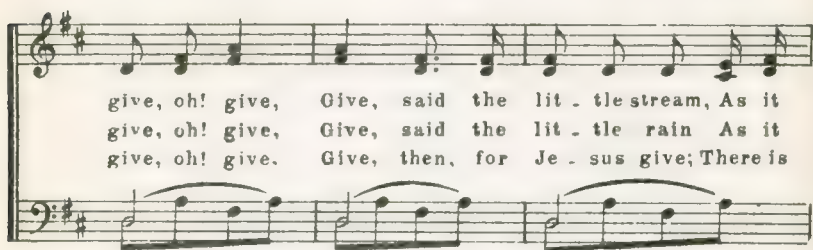
day, For these hours of work and play, For the
do Make us lov - ing, kind and true, Through the

shin - ing sun a - bove, For Thy great and ten - der love
day and through the night Lead us by Thy ho - ly light

No. 95 Give, Said the Little Stream.



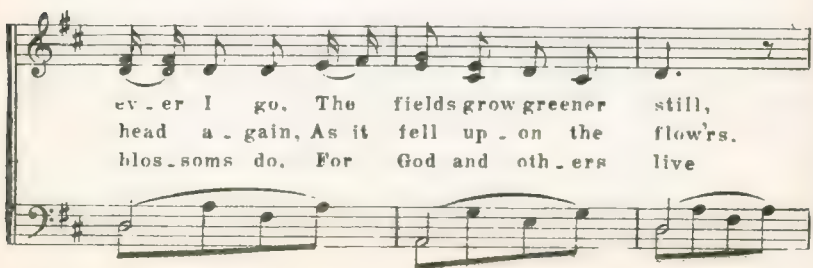
1. Give, said the lit - tle stream, Give, oh! give,
 2. Give, said the lit - tle rain, Give, oh! give,
 3. Give, then, for Je - sus give; Give, oh! give,



give, oh! give, Give, said the lit - tle stream, As it
 give, oh! give, Give, said the lit - tle rain As it
 give, oh! give. Give, then, for Je - sus give; There is



hur - ried down the hill; I'm small I know, but wher.
 fell up - on the flow'rs; I'll raise their droop - ing
 some - thing all can give, Do as the streams and



ev - er I go. The fields grow greener still,
 head a - gain, As it fell up - on the flow'rs.
 blos - soms do. For God and oth - ers live

Give, Said the Little Stream.

Musical score for the hymn "Give, Said the Little Stream." The score is written for a piano accompaniment with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are: "Sing-ing, singing all the day Give a-way, oh! give a-way".

Sing-ing, singing all the day Give a-way, oh! give a-way

Musical score for the hymn "Give, Said the Little Stream." The score is written for a piano accompaniment with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 2/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are: "Sing-ing, singing all the day Give, oh! give a-way".

Sing-ing, singing all the day Give, oh! give a-way

No. 96

Praise God

Musical score for the hymn "Praise God". The score is written for a piano accompaniment with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are: "Praise God from whom all blessings flow; Praise Him, all creatures here below;".

Praise God from whom all blessings flow; Praise Him, all creatures here below;

Musical score for the hymn "Praise God". The score is written for a piano accompaniment with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 3/4. The melody is in the treble staff, and the bass staff provides a harmonic accompaniment. The lyrics are: "Praise Him a-bove, ye heav'nly host; Praise Father, Son, and Holy Ghost.".

Praise Him a-bove, ye heav'nly host; Praise Father, Son, and Holy Ghost.

JAMES M. MC LAUGHLIN.

Con grazia

mf

The piano introduction consists of two staves. The right hand plays a melody in G major, 2/4 time, starting with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C. The left hand plays a bass line with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C. The piece is marked *mf* (mezzo-forte).

God made the lit - tle bird to sing Up in the trees so big and
He made the stars to cheer the night, And all the dark blue sky a -

mp

The piano accompaniment for the first vocal line consists of two staves. The right hand plays a melody in G major, 2/4 time, starting with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C. The left hand plays a bass line with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C. The piece is marked *mp* (mezzo-piano).

tall; He made the iv - y green to cling Close to the sun - kiss'd garden
dorn; He made the sun so warm and bright, To ripen well the golden

The piano accompaniment for the second vocal line consists of two staves. The right hand plays a melody in G major, 2/4 time, starting with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C. The left hand plays a bass line with a half note G, followed by a quarter note A, and then a series of eighth notes: B, A, G, F#, E, D, C.

God Made Us All.

wall He made the flow'r to charm the eye, And
 corn; I can not twin- kle like the star, Or

cres.

This system contains the first two staves of music. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment consists of a grand staff with treble and bass clefs. The piano part includes a 'cres.' (crescendo) marking over the right hand.

scent the summer air a - round; He made the tree so
 blossom like the fragrant flow - ers But God hath made me

This system contains the next two staves of music. The vocal line continues in treble clef. The piano accompaniment continues in grand staff. The piano part features a 'rit.' (ritardando) marking over the right hand.

broad and high, To cast its shadow on the ground.
 bet - ter far, And giv'n me great-er nob-ler pow'rs.

rit.

p

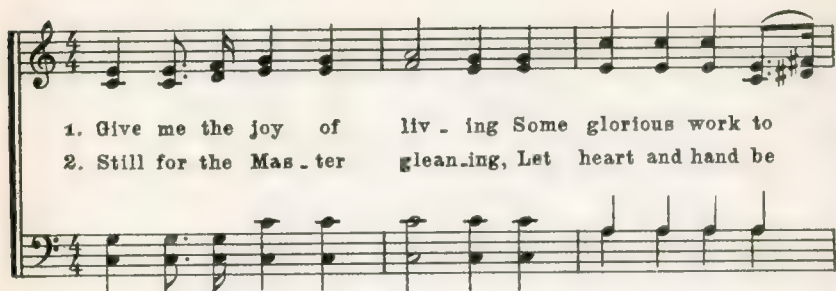
rit.

This system contains the final two staves of music. The vocal line concludes in treble clef. The piano accompaniment concludes in grand staff. The piano part includes a 'p' (piano) marking and a 'rit.' (ritardando) marking over the right hand.

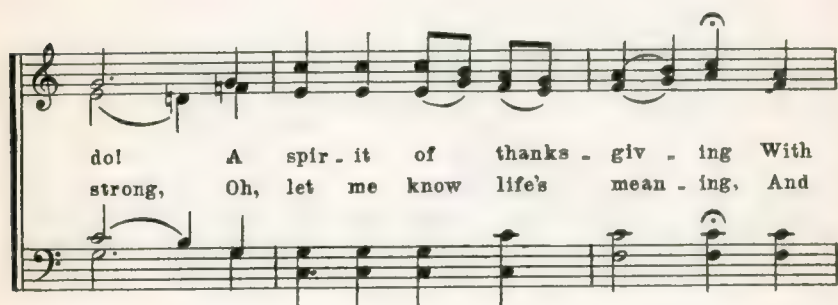
No. 98 Give Me the Joy of Living.

Adapted - J J CUTTER.

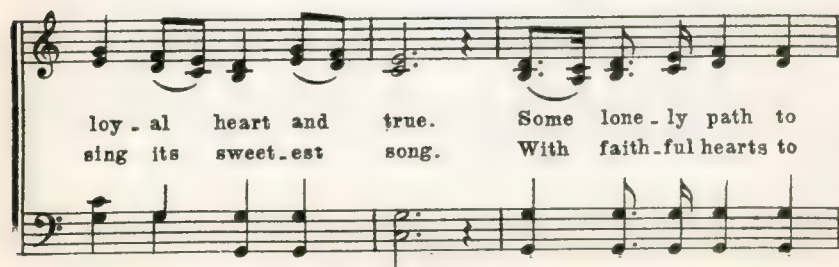
W. H. DOANE, by per.



1. Give me the joy of liv - ing Some glorious work to
2. Still for the Mas - ter glean - ing, Let heart and hand be



do! A spir - it of thanks - giv - ing With
strong, Oh, let me know life's mean - ing, And

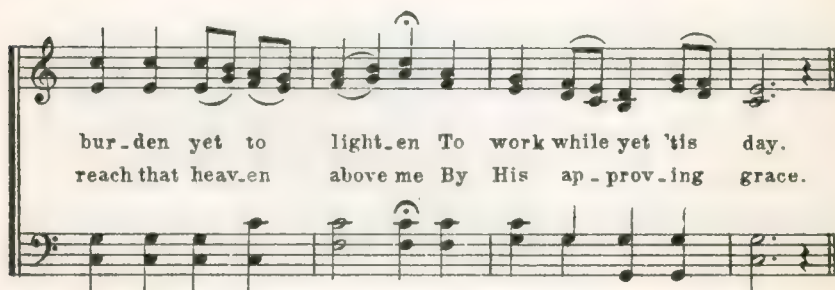


loy - al heart and true. Some lone - ly path to
sing its sweet - est song. With faith - ful hearts to

Give Me the Joy of Living.

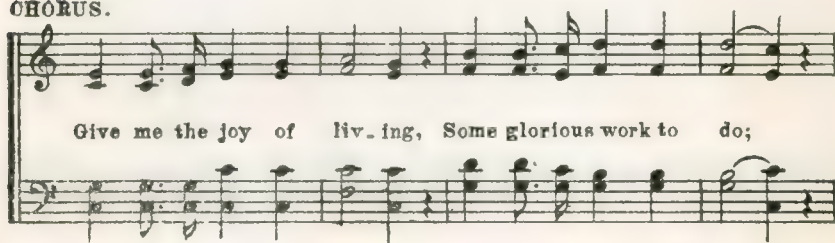


bright - en Where tir - ed feet now stray, Some
love me, Let me nobly fill my place And

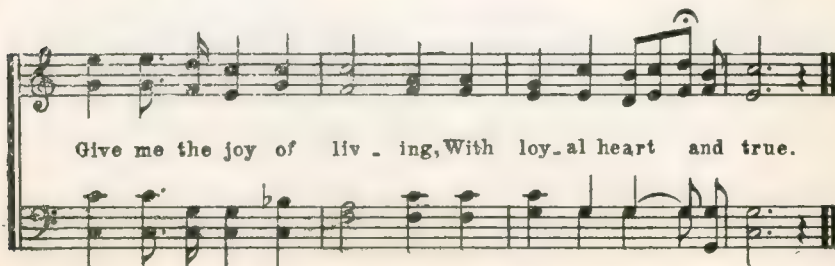


bur - den yet to light - en To work while yet 'tis day.
reach that heav - en above me By His ap - prov - ing grace.

CHORUS.



Give me the joy of liv - ing, Some glorious work to do;



Give me the joy of liv - ing, With loy - al heart and true.

1. When-ev-er I think of God's won-der-ful love And
 2. When-ev-er I read of the Saviour of men Who
 3. When-ev-er I think of His vict'-ry o'er death, And

all that he did for me Thro' Je-sus His
 dwelt a-mong Ju-dah's hills, Who la-bored and
 Cal-vary's night of shame, My heart doth re-

Son, who came down from a-bove To save a lost
 suffered, from death rose a-gain, My soul with re-
 joice as he lend-eth me breath, And prais-ing his

world and me; With joy then I sing Of
 joic-ing thrills, And glad-ly I sing Of
 ho-ly name In tri-umph I sing Of

He Reigns.

Je-sus my King, My glo-ri-fied, glo-ri-fied King.
Je-sus my King, My glo-ri-fied, glo-ri-fied King.
Je-sus my King, My glo-ri-fied, glo-ri-fied King.

CHORUS

For he reigns! He reign! My Kings shall for.
My King shall for-ev-er, for-ev-er more reign, He reigns!

ev-er, for-ev-er more reign
He reigns! In realms of light Where

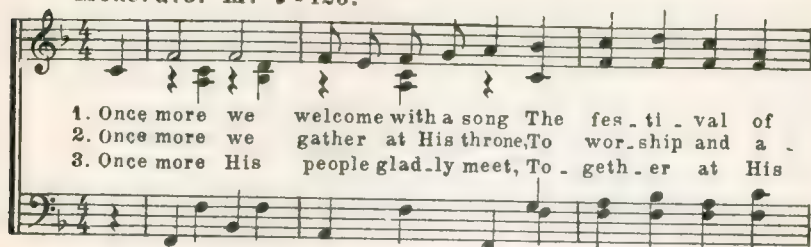
ad lib.
sins nev-er blight, And sorrow and night Never come.

No. 100 Happy Children's Day.

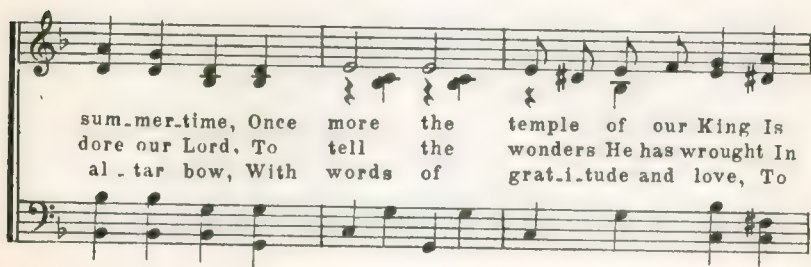
EDITH SANFORD TILLOTSON

C. HAROLD LOWDEN

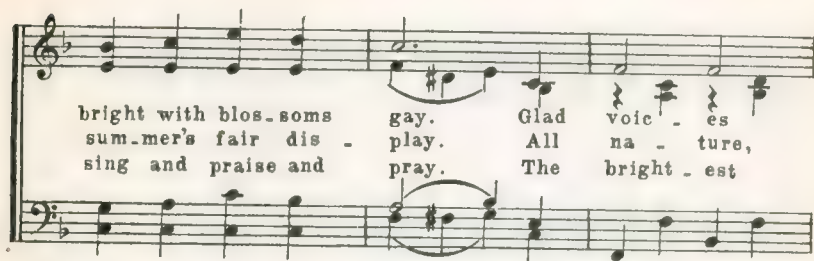
Moderato. M. ♩-126.



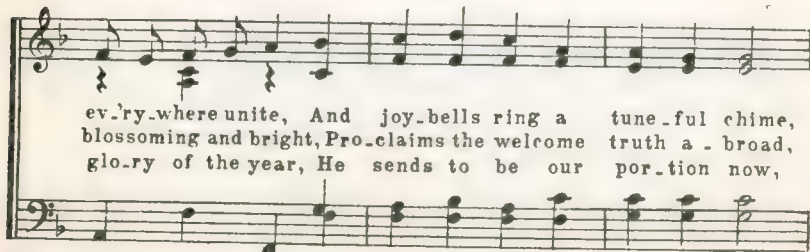
1. Once more we welcome with a song The fes-ti-val of
2. Once more we gather at His throne, To wor-ship and a -
3. Once more His people glad-ly meet, To - geth-er at His



sum-mer-time, Once more the temple of our King Is
dore our Lord, To tell the wonders He has wrought In
al-tar bow, With words of grat-i-tude and love, To

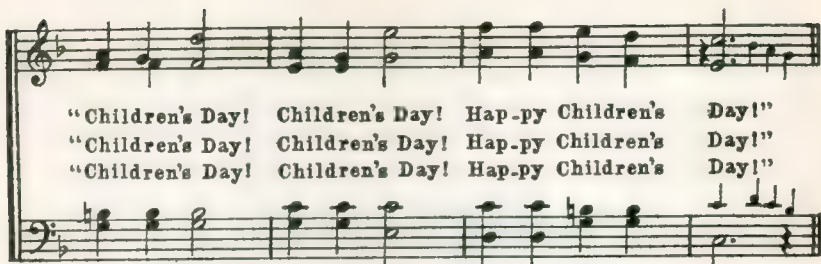


bright with blos-soms gay. Glad voic-es
sum-mer's fair dis-play. All na-ture,
sing and praise and pray. The bright-est



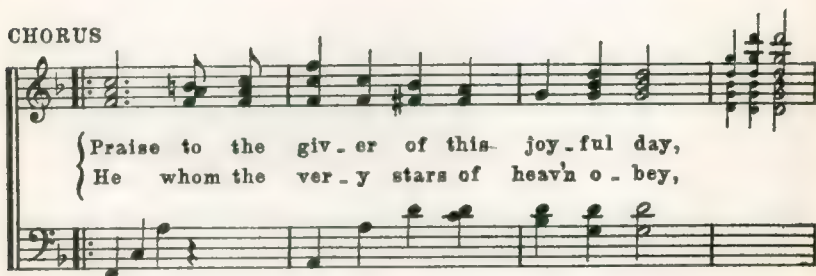
ev'-ry-where unite, And joy-bells ring a tune-ful chime,
blossoming and bright, Pro-claims the welcome truth a-broad,
glo-ry of the year, He sends to be our por-tion now,

Happy Children's Day.

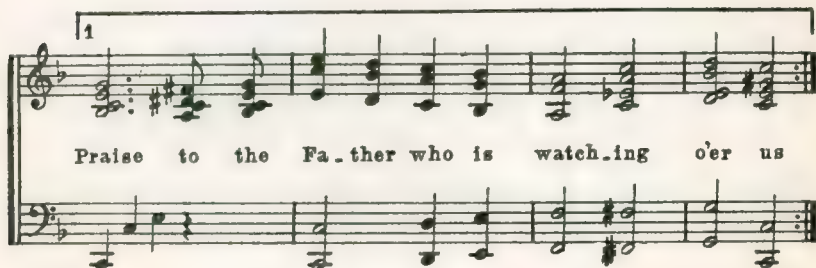


"Children's Day! Children's Day! Hap-py Children's Day!"
"Children's Day! Children's Day! Hap-py Children's Day!"
"Children's Day! Children's Day! Hap-py Children's Day!"

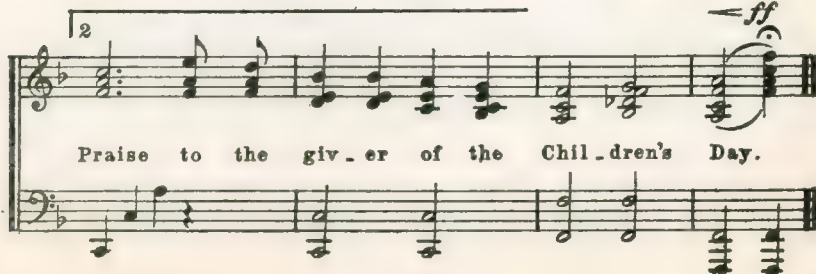
CHORUS



{ Praise to the giv-er of this joy-ful day,
He whom the ver-y stars of heav'n o-bey,



1
Praise to the Fa-ther who is watch-ing o'er us



2 *ff*
Praise to the giv-er of the Chil-dren's Day.

No. 101 Hark! the Herald Angels Sing!

CHAS. WESLEY-1789.

MENDELSSOHN

1. Hark! the herald angels sing, "Glo-ry to the new-born King!
2. Christ, by highest heav'n a-dored; Christ, the ev-er-last-ing Lord;
3. Hail! the heav'n-born Prince of Peace! Hail! the Son of Righteousness!

The first system of the musical score features a treble and bass staff in G major (one sharp) and 4/4 time. The melody is in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are printed below the staves.

Peace on earth, and mer-cy mild, God and sin-ners re-con-ciled."
Late in time be-hold Him come, Off-spring of the favored one.
Light and life to all He brings, Rich with healing in His wings.

The second system continues the melody and accompaniment. The lyrics are printed below the staves.

Joyful, all ye nations, rise, Join the triumph of the skies;
Veiled in flesh, the God-head see; Hail th'in-car-nate De-i-ty:
Mild He lays His glo-ry by, Born that man no more may die;

The third system continues the melody and accompaniment. The lyrics are printed below the staves.

With th'an-gel-ic host proclaim, "Christ is born in Beth-le-hem."
Pleas'd, as man with man to dwell, Je-sus our Im-man-u-el!
Born to raise the sons of earth, Born to give them second birth

The fourth system concludes the piece. The melody and accompaniment are shown, with the lyrics printed below the staves.

Hark! the Herald Angels Sing!

Hark! the her-ald an-gels sing, "Glo-ry to the new-born King!"

No. 102

Sleep, Baby, Sleep.

Arrangement Copyright 1911 by The Cable Co.

Arr. from the German
by J. S. FEARIS

Sostenuto.

1. Sleep, ba - by sleep, Thy fa - ther watch-es his
2. Sleep, ba - by sleep, The large stars are the
3. Sleep, ba - by sleep, Thy Sav - ior loves His

sleep; Thy moth-er is shak-ing the dream-land tree, And
sleep; The lit - tle stars are the lambs, I guess, And the
sleep; He is the Lamb of God on high. Who

down falls a lit - tle dream on thee; Sleep, ba - oy, sleep.
bright moon is the shep-herdless; Sleep, ba - by, sleep.
for our sakes came down to die; Sleep, ba - by, sleep.

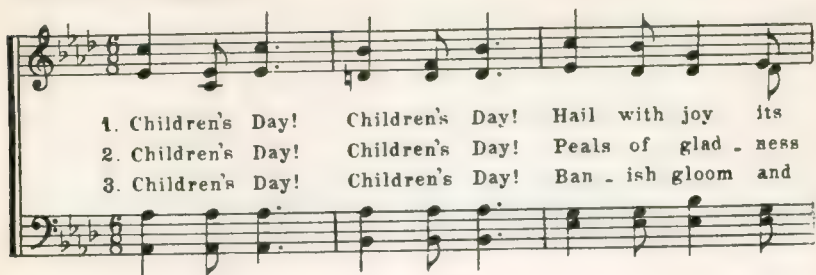
Used by permission of The Cable Co. Publishers of the 101 Best songs.

No. 103

Children's Day.

MINNIE A. GREINER.

WALTER G. TYLER.



1. Children's Day! Children's Day! Hail with joy its
 2. Children's Day! Children's Day! Peals of glad - ness
 3. Children's Day! Children's Day! Ban - ish gloom and



dawn - ing ray! Blithe and free, mer - ri - ly,
 ring - ing gay; Gen - tle breeze 'mid the trees,
 care a - way; Birds and flow'rs fill the hours,

*TWO-PART CHORUS



Swell the tide of sing - ing.
 Whis - pers sweet and ten - der. Hail, O
 With their songs of glad - ness.




Children's day! Sing songs glad and gay;

* The lower notes are the melody and are to be sung by the Altos and male voices. The upper notes, (small) should be sung by the Sopranos, or they may be sung by a few selected voices.


Children's Day.



Let the notes ring loud and clear, Hap - py Children's



Day is here Hail, O Children's Day!



Sing songs glad and gay; Let the notes ring



loud and clear, For Children's Day is here!

TRACY Y. CANNON

1. There are loy - al hearts, there are
 2. Give truth, and your gifts will be

a tempo

spir - its brave, There are souls that are pure and true; Then
 paid in kind, And hon - or will hon - or meet; And a

give to the world the best you have And the best will come back to
 smile that is sweet will sure - ly find A smile that is just as

Life's Mirror.

you. Give love; and love to your life will flow, A
sweet. For life is a mir-ror of king and slave; 'Tis

strength in your ut. most need: Have faith, and a score of
just what we are and do; Then give to the world the

hearts will show Their faith in your word and deed.
best you have, And the best will come back to you.

poco rit. a tempo

rall.

No. 105 Our Sweetest Hymns.

EDITH SANFORD TILLOTSON

C. HAROLD LOWDEN

Moderate time

1. Sweet-est of our hymns of glad-ness,
2. Prais-es to the God of Na-ture,
3. Ev-'ry-where His chil-dren gath-er,

Sweet-est of our songs of praise;
From our ver-y hearts are sung,
From the gay and hap-py throngs,

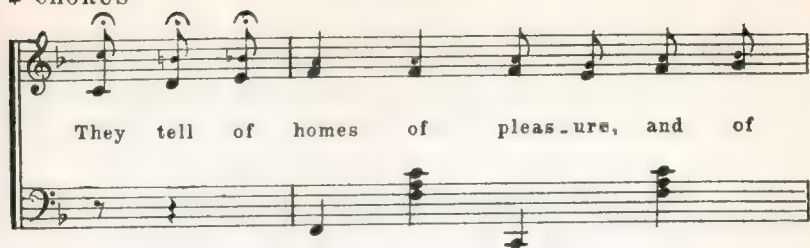
Dear-est to our hearts and voic-es, Are the
An-thems to our great Cre-a-tor, Rise in
Rise the notes of ad-o-ra-tion, In the

car-ols that to-day we raise.
grat-i-tude to ev-'ry tongue.
hap-pi-est of hap-py songs.

From Loyal Hearts and True. Copyright 1915 by the Heidelberg Press, used by permission.

Our Sweetest Hymns.

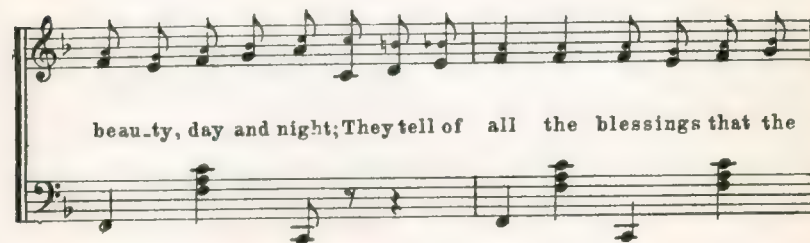
* CHORUS



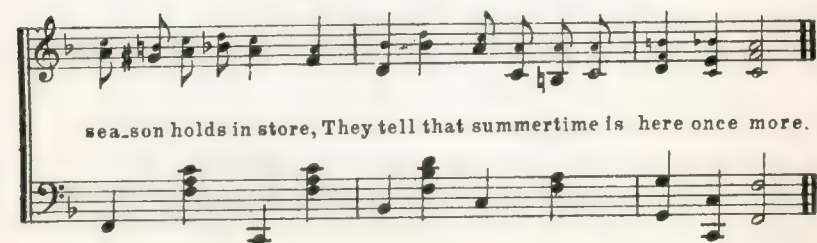
They tell of homes of pleas-ure, and of



glo-ry and of light, Of blossoms fair and bright, of



beau-ty, day and night; They tell of all the blessings that the



sea-son holds in store, They tell that summertime is here once more.

* NOTE- This is a Two-part Chorus the melody being in the lower notes; the melody should be prominent. the upper notes being taken by a few selected voices

No. 106

Days of Spring.

M. E. TUPPER.

Animato*Con Pedale*

1. Out a - mong the daf - fo - dils,
 2. Out a - mong the but - ter - cups,
 3. Laugh - ing just for ver - y glee,



Days of Spring.

The first system of the musical score. It features a vocal melody on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "In the hap - py spring;
In the mer - ry May,
Glad at ev - 'ry thing;".

In the hap - py spring;
In the mer - ry May,
Glad at ev - 'ry thing;

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are: "Run - ning up and down the hills,
Nev - er once our danc - ing stops,
Days are sweet as days can be,".

Run - ning up and down the hills,
Nev - er once our danc - ing stops,
Days are sweet as days can be,

The third system of the musical score, concluding the piece. The lyrics are: "While the rob - ins sing.
All the live long day
In the hap - py spring".

While the rob - ins sing.
All the live long day
In the hap - py spring

No. 107

Rowing.

Words and Music by EVAN STEPHENS

Con moto grazioso. $\text{♩} = 56$

1. O'er the wave - lets gen - tly row - ing
2. O'er the wave - lets, spark - ling, glow - ing

This bass may be merely played or sung as lower part.

Where the tide is gen - tly flow - ing,
Ev - er mov - ing ev - er go - ing,

Keep - ing time to mu - sic's meas - ure
Ev - er woo - ing soft car - ess - es

Repeat pp
gen - tly, gen - tly glide a - long,
from the breez - es as they flow,

Rowing.

See the moon is bright - ly beam - ing,
How the song we sing seems ring - ing,

dim.

And the stars are soft - ly gleam - ing,
O'er their crests for - ev - er wing - ing,

While the breeze is gen - tly waft - ing
As we row while gai - ly sing - ing,

rit. *pp* *D. C.*

o'er the lake our mer - ry song - ah -
songs of love that young hearts know. ah -

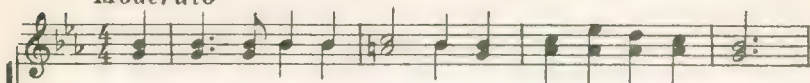
Hundreds of children each waved a white handkerchief back and forth above their heads in rhythm with the swing of the music. The sight suggesting "white caps" in wave motion.

No. 108 Our Work and Our Wealth.

L. G. RICHARDS

ROBERT VOLKMAN

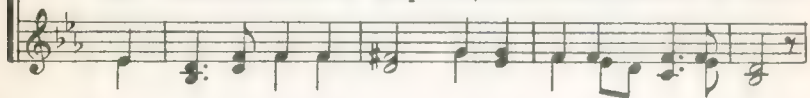
Moderato



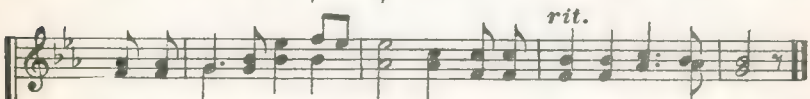
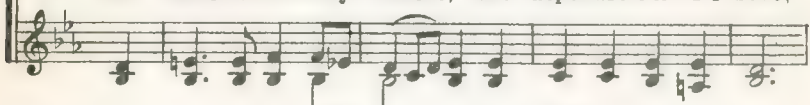
- 1 Our work is with the children, They claim our special care,
- 2 Most sa - cred is the mission, Our God hath called us to,
3. Next to the blessed parents, Who gave these children birth,



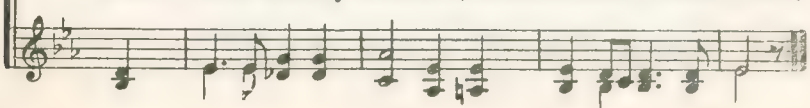
For them we plan and la - bor, With them our lives we share.
No work requires more patience, More perfect lives and true.
We are their foremost help - ers, Their truest friends on earth.



We can not, must not, shrink, But humbly act our parts;
But oh! we can not fail, A - mid our world of cares,
We seek not worldly wealth, Our hopes are far a - bove;

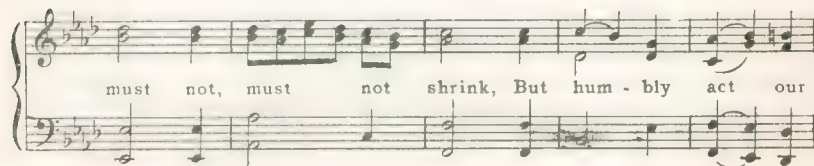
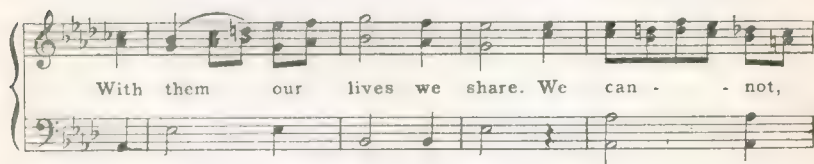
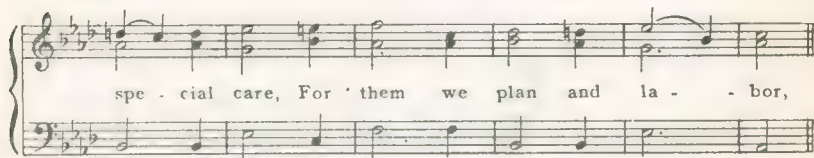
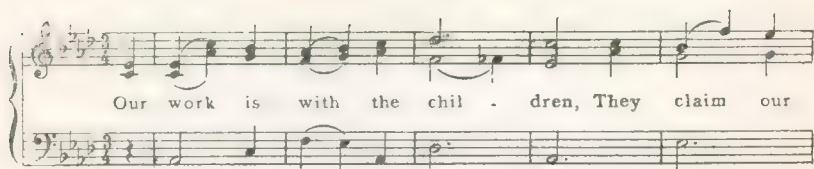


For the children's eyes are on us, And we hold their trusting hearts.
For the children's faith upholds us, And they name us in their prayers.
We are rich in heav'nly treasures, For we have the children's love.



No. 109 Our Work and Our Wealth

GEO. CARELESS



No. 110

Sometime.

AGNES LEE

JAMES STANLEY

Andante

- 1 When my moth-er dear I
 2 Oft en when the bright days
 3 And I won-der where they

mp leggiero

ask When there'll be no dai-ly task, And the hol-i-
 throng I do long and long and long, For the some time
 are Some-time days, so dim and far; For to wait I

days will be, "Some-time, dear," she an-swers me
 to come true, As it nev-er seems to do
 scarce know how— Oh! is some-time nev-er now?

*mf**p amabile*

No. 111

Spring Song.

LOUIS C. ELSON.

CHOPIN.

Allegro ma non troppo

The first system of the musical score is for a piano. It consists of a treble and bass staff joined by a brace on the left. The key signature is two sharps (F# and C#), and the time signature is 3/4. The melody in the treble staff begins with a quarter rest, followed by a series of eighth and sixteenth notes, some marked with trills. The bass staff provides a harmonic accompaniment with chords. The dynamic marking *mf* is placed below the first measure of the treble staff.

1. List to the blue-bird, O'er the meadows
2. See the bright sunbeams, O'er the glad world

Fine

The second system continues the piano accompaniment. It features a treble and bass staff. The melody in the treble staff includes a trill. The bass staff continues with chords. The dynamic marking *p* is placed below the first measure of the bass staff, and *cres.* is placed below the last measure of the bass staff.

wing-ing, Message of hap - pi-ness to the earth 'tis
glanc-ing, Swiftly and joy - ful - ly ca-per-ing and

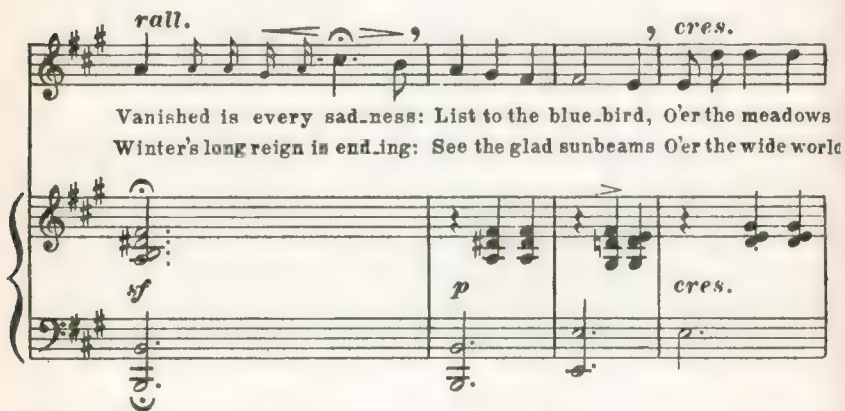
The third system continues the piano accompaniment. It features a treble and bass staff. The melody in the treble staff is mostly rests, with some notes in the final measure. The bass staff continues with chords. The dynamic marking *p* is placed below the first measure of the bass staff.

Spring Song.



bring-ing. Joy bells are ring - ing, car - olling, swing - ing,
danc-ing Leap to the meas - ure, Join in their pleas - ure,

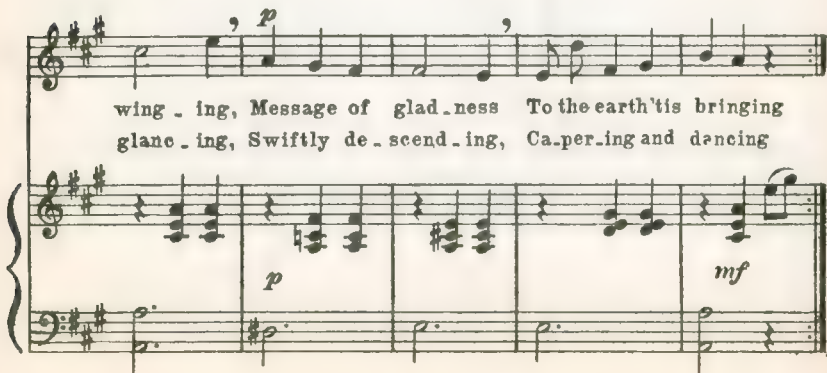
marcato



rall. *cres.*

Vanished is every sad-ness: List to the blue-bird, O'er the meadows
Winter's long reign is end-ing: See the glad sunbeams O'er the wide world

sf *p* *cres.*



p *mf*

wing - ing, Message of glad-ness To the earth 'tis bringing
glanc-ing, Swiftly de-scend-ing, Cap-er-ing and dancing

No. 112

Sunbeams.

MABEL J ROSEMON

HOWARD K. CARL

Brightly. May be used as Solo and Chorus.

1. Now the golden sunrays gleaming, Winter's cold and gloom dispel,
2. O'er the hillside and the meadows, In to ev'ry nook and glen,
3. Rippling brooks go sparkling glancing, As they hurry to the sea,

rit.

Wake the flowers from their dreaming, Bring the days we love so well.
Shine the sunbeams, while the shadows, Flee, for Summer's here again.
While the joyous sunbeams, dancing, Fill the hours with merry glee.

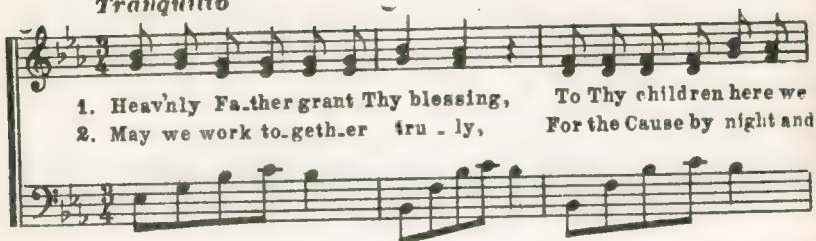
CHORUS *allegro*

Sunbeams sparkling and glancing, Bright and fair, bright and fair;

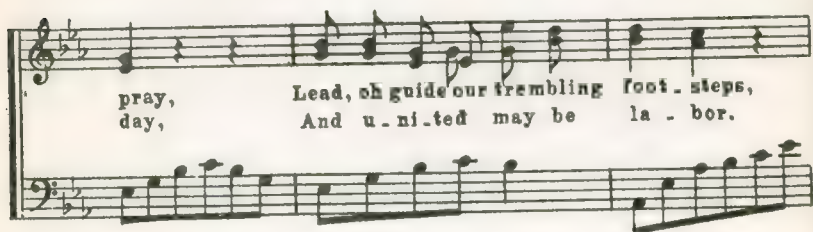
rit.

Sunbeams, gleaming and dancing, Bring joy ev'ry - where.

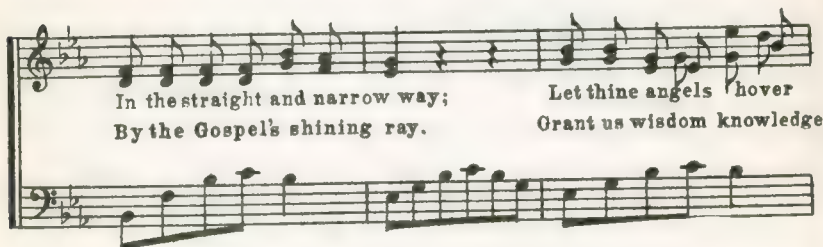
From Loyal Hearts and True. Copyright 1915 by The Heidelberg Press, used by permission.

Tranquillo


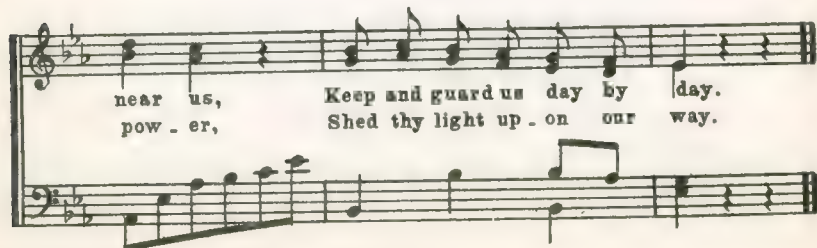
1. Heav'nly Fa-ther grant Thy blessing, To Thy children here we
 2. May we work to-gether tru-ly, For the Cause by night and



pray,
 day,
 Lead, oh guide our trembling foot-steps,
 And u-ni-ted may be la-bor.



In the straight and narrow way;
 By the Gospel's shining ray.
 Let thine angels hover
 Grant us wisdom knowledge



near us,
 pow-er,
 Keep and guard us day by day.
 Shed thy light up-on our way.

TENNYSON.

BARNBY.

Moderato

p rall. e dim. *pp*

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato' and the dynamics are 'p rall. e dim.' and 'pp'.

1. Sweet and low, sweet and low, Wind of the wes tern sea,
 2. Sleep and rest, sleep and rest, Fa-ther will come to thee soon

pp

The piano accompaniment for the first two lines of the song. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamics are 'pp'.

Low, low, breathe and blow, Wind of the wes - tern sea,
 Rest, rest on moth-er's breast, Fa-ther will come to thee soon,

p

The piano accompaniment for the last two lines of the song. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The dynamics are 'p'.

*If used as a part song, sing the notes in the accompaniment
 Used by permission of Ginn and Co

Sweet and Low.

mf *pp*

O-ver the roll - ing wa - ters go, Come from the dy - ing
Fa-ther will come to his babe in the nest. Sil - ver sails all

moon and blow, Blow him a - gain to me.
out of the west, Un - der the sil - ver moon

p *rall. e dim.* *pp*

While my lit - tle one, while my pret - ty one sleeps. . . .
Sleep, my lit - tle one, sleep, my pret - ty one sleep. . . .

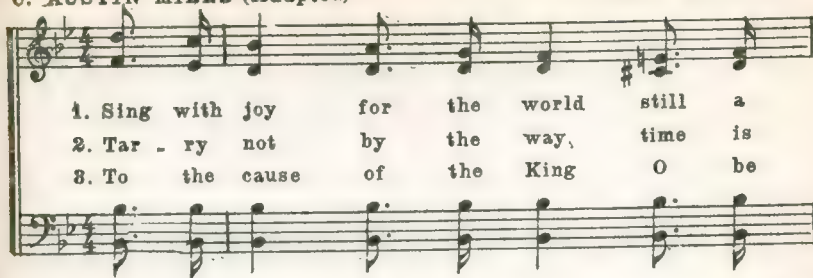
p *rall. e dim.* *pp*

No. 115

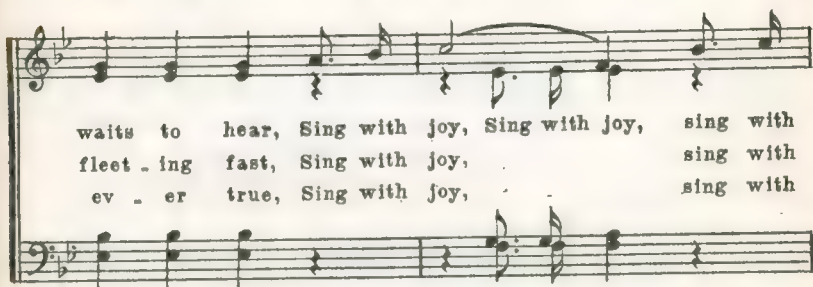
Sing With Joy.

C. AUSTIN MILES (Adapted)

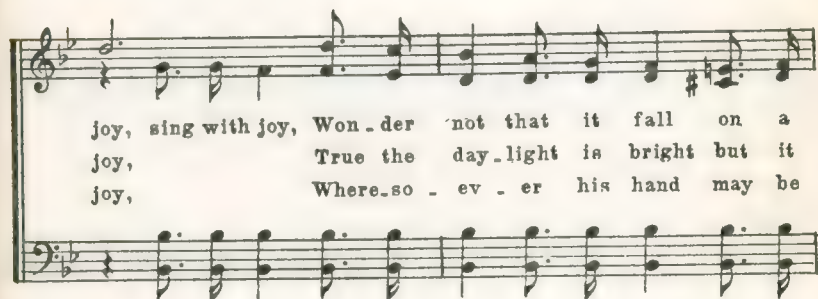
JOHN J. THOMAS



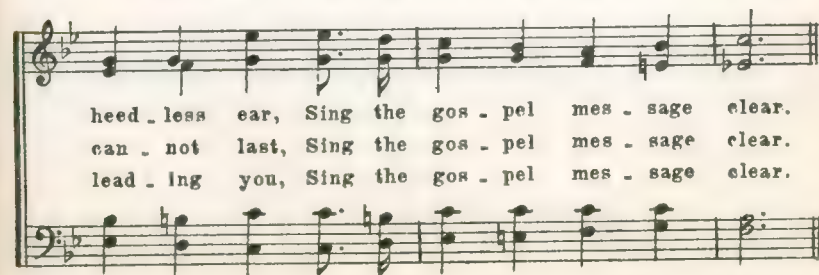
1. Sing with joy for the world still a
 2. Tar - ry not by the way, time is
 3. To the cause of the King O be



waits to hear, Sing with joy, Sing with joy, sing with
 fleet - ing fast, Sing with joy, sing with
 ev - er true, Sing with joy, sing with



joy, sing with joy, Won - der not that it fall on a
 joy, True the day - light is bright but it
 joy, Where - so - ev - er his hand may be



heed - less ear, Sing the gos - pel mes - sage clear.
 can - not last, Sing the gos - pel mes - sage clear.
 lead - ing you, Sing the gos - pel mes - sage clear.

Sing With Joy.

CHORUS *Unison*

Then sing it! O do not let your lips by fear be sealed, But

sing it! The Son of God to you a mission has re-vealed, O

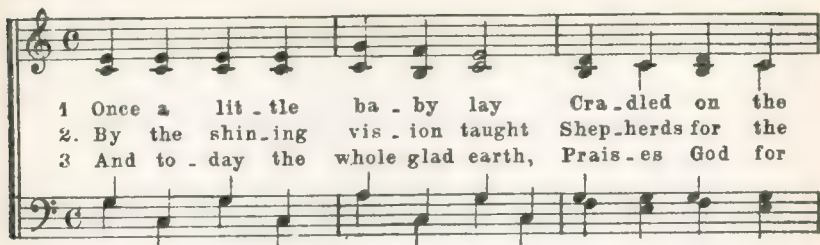
sing it! Right at your door so many souls are waiting, To hear the

message, So go and sing it! There's no bet-ter field

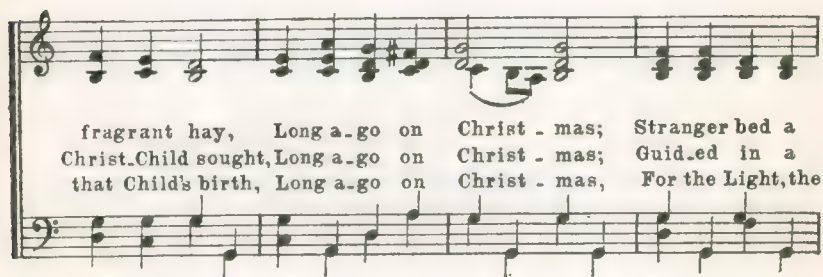
No. 116 The First Christmas.

EMILIE POULSSON

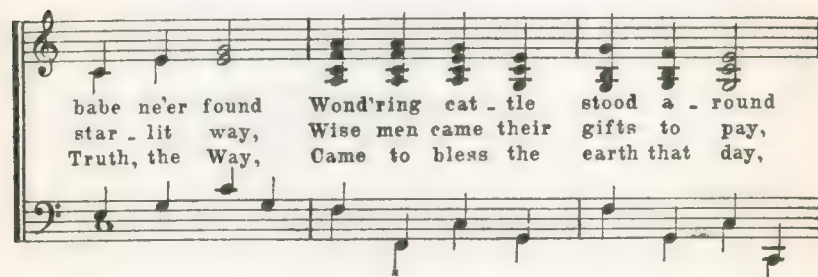
MARGARET BRADFORD MORTON



1 Once a lit - tle ba - by lay Cra - dled on the
2. By the shin - ing vis - ion taught Shep - herds for the
3 And to - day the whole glad earth, Prais - es God for



fragrant hay, Long a - go on Christ - mas; Stranger bed a
Christ Child sought, Long a - go on Christ - mas; Guided in a
that Child's birth, Long a - go on Christ - mas, For the Light, the



babe ne'er found Wond'ring cat - tle stood a - round
star - lit way, Wise men came their gifts to pay,
Truth, the Way, Came to bless the earth that day,



Long a - go on Christ - mas, Long a - go on Christmas.
Long a - go on Christ - mas, Long a - go on Christmas.
Long a - go on Christ - mas, Long a - go on Christmas.

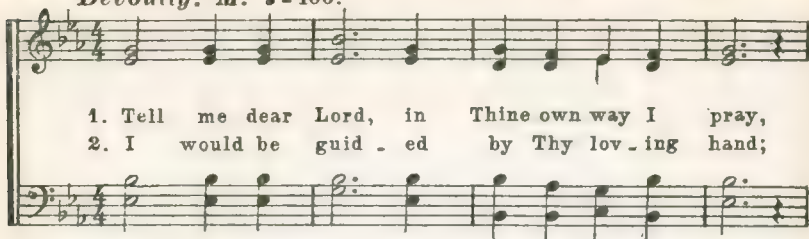
No. 117

Tell Me, Dear Lord:

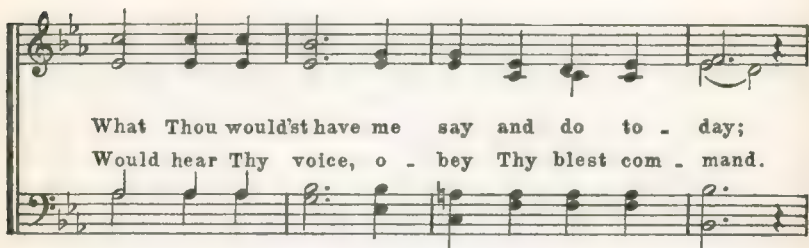
(A Prayer)

M. E. P.

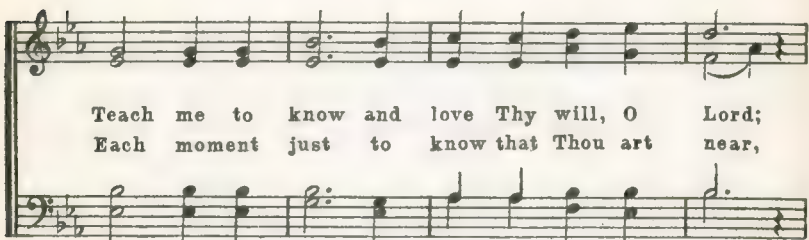
C. HAROLD LOWDEN

Devoutly. M. ♩ - 100.

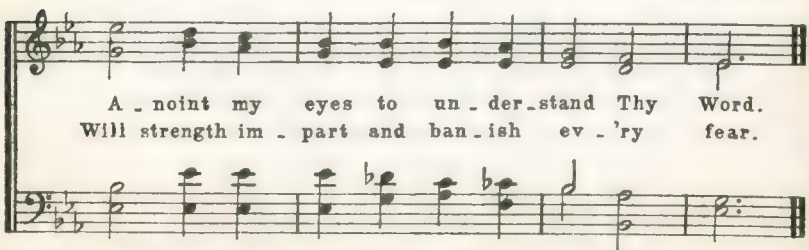
1. Tell me dear Lord, in Thine own way I pray,
2. I would be guided by Thy loving hand;



What Thou would'st have me say and do to - day;
Would hear Thy voice, o - bey Thy blest com - mand.



Teach me to know and love Thy will, O Lord;
Each moment just to know that Thou art near,



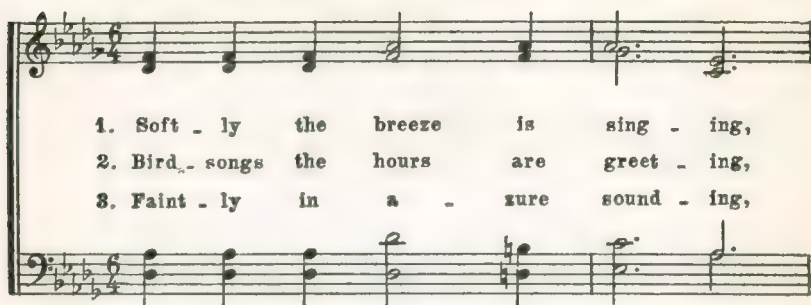
A - noint my eyes to un - der - stand Thy Word.
Will strength im - part and ban - ish ev - 'ry fear.

No. 118

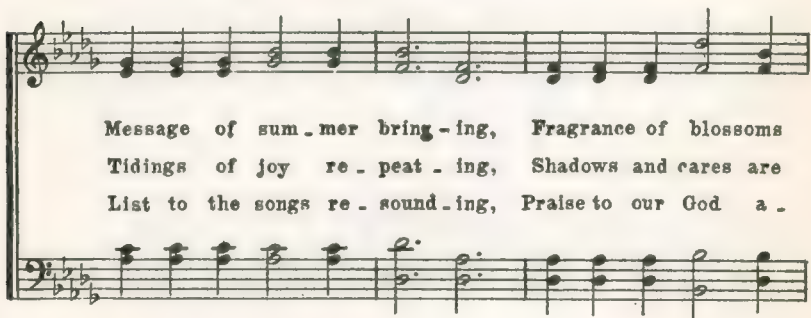
The Festal Days.

GRACE GORDON.


ADAM GEIBEL.



1. Soft - ly the breeze is sing - ing,
 2. Bird - songs the hours are greet - ing,
 3. Faint - ly in a - sure sound - ing,



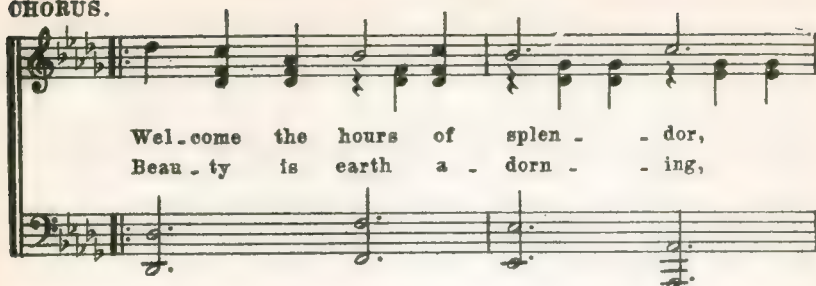
Message of sum - mer bring - ing, Fragrance of blossoms
 Tidings of joy re - peat - ing, Shadows and cares are
 List to the songs re - sound - ing, Praise to our God a -



fling - ing, Greet - ing the fes - tal days.
 fleet - ing, Wel - come the fes - tal days.
 bound - ing, Wel - come the fes - tal days.

The Festal Days.

CHORUS.



Wel - come the hours of splen - - dor,
 Beau - ty is earth a - dorn - - ing,



Tell - ing a Fa - ther's love, Homage to Him we
 Glo - ry of sun - lit rays, Welcome the sum - mer's



ren - der, Praise to the King a - bove;



morn - ing, O wel - come the fes - tal days.

No. 119 The Message of His Love.

GRACE L. HOSMER

ADAM GEIBEL.



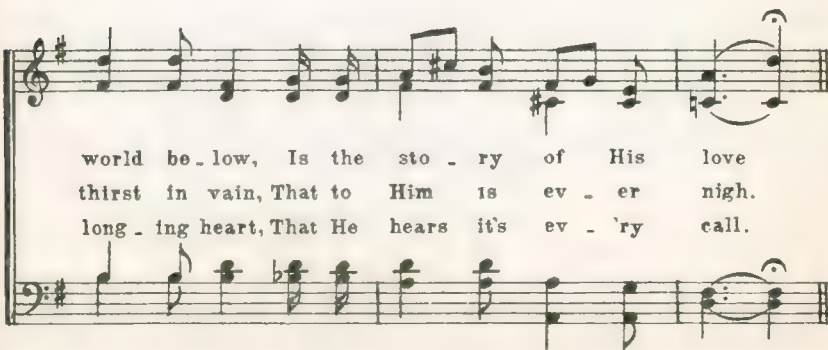
1. There's a glad, sweet song in the air to-day, 'Tis an
2. Dai-ly from His hand rich-est bless-ings fall, As the
3 O the mir-a-cle of the Fa-ther's care, That He



ech-o from a-bove; And the mes-sage sweet to the
man-na from on high; And the soul shall hun-ger nor
heeds the spar-row's fall; That He knows each need of a



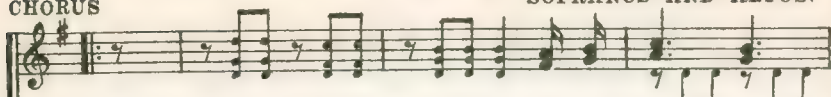
world be-low, Is the sto-ry of His love
thirst in vain, That to Him is ev-er nigh.
long-ing heart, That He hears it's ev-'ry call.




The Message of His Love.

CHORUS

SOPRANOS AND ALTOS.




O the glad, sweet song, Sing it o'er and

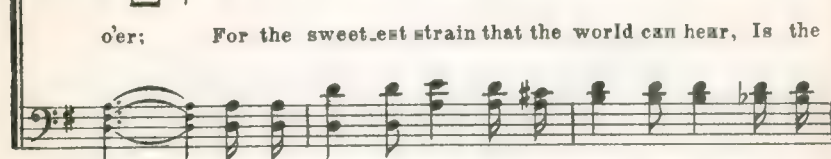


MALE VOICES

¹Parts.




o'er; For the sweetest strain that the world can hear, Is the



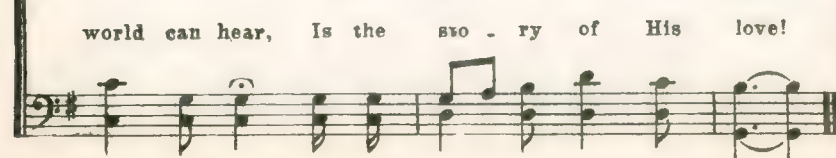
||²



sto - ry of His love! For the sweetest strain that the



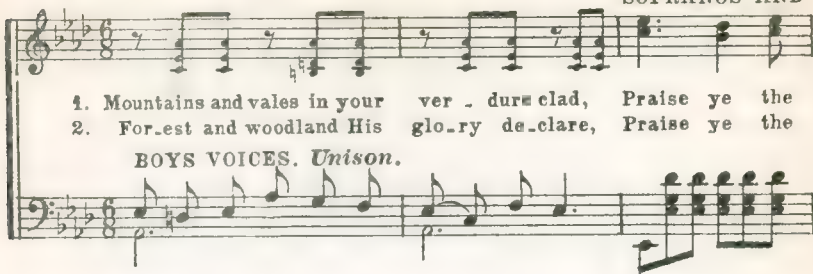
world can hear, Is the sto - ry of His love!



No. 120 Praise Ye the Father.

GRACE GORDON.

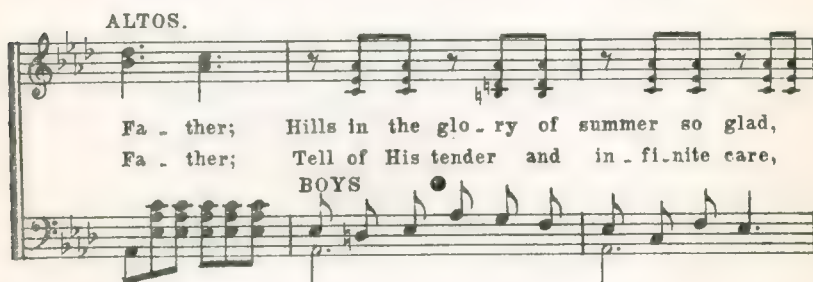
ADAM GEIBEL.
SOPRANOS AND



1. Mountains and vales in your ver - dure clad, Praise ye the
2. For-est and woodland His glo-ry de-clare, Praise ye the

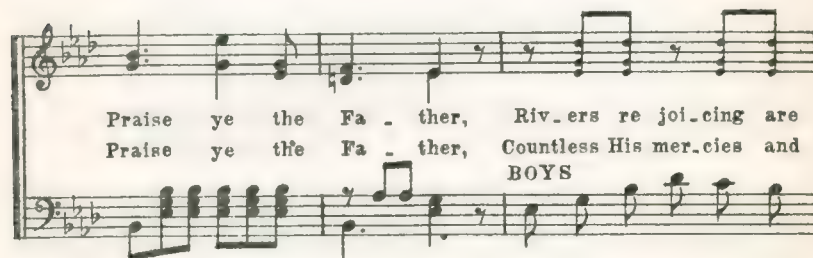
BOYS VOICES. *Unison.*

ALTOS.



Fa - ther; Hills in the glo - ry of summer so glad,
Fa - ther; Tell of His tender and in - finite care,

BOYS



Praise ye the Fa - ther, Riv - ers re joicing are
Praise ye the Fa - ther, Countless His mer - cies and

BOYS

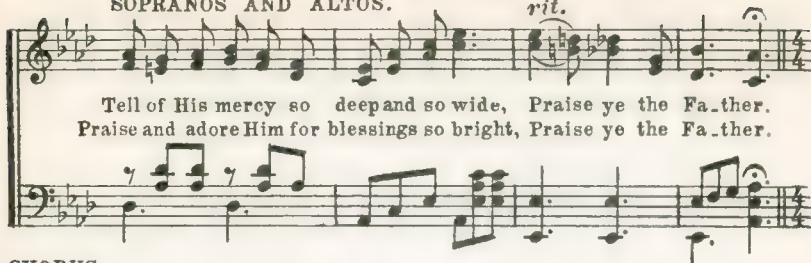


seeking the tide, O - ver the meadows and valleys they glide,
matchless His might, Thron'd in the heavens in glo - ry and light,

Praise Ye the Father.

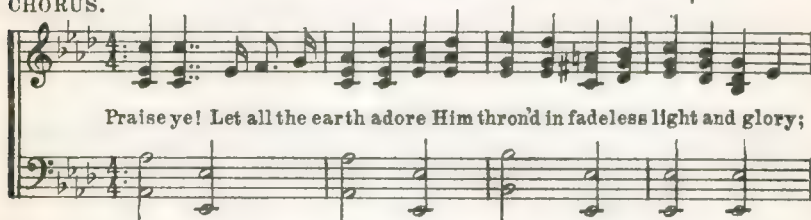
SOPRANOS AND ALTOS.

rit.

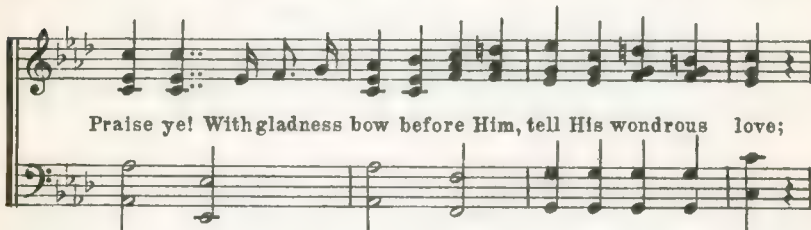


Tell of His mercy so deep and so wide, Praise ye the Fa-ther.
Praise and adore Him for blessings so bright, Praise ye the Fa-ther.

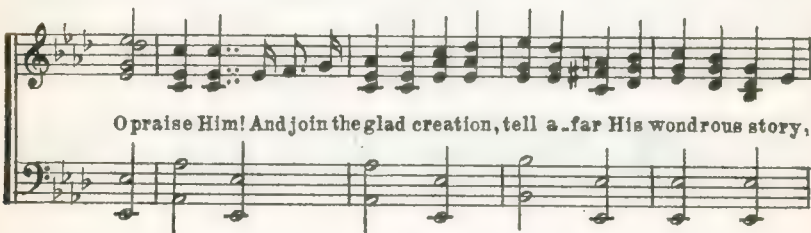
CHORUS.



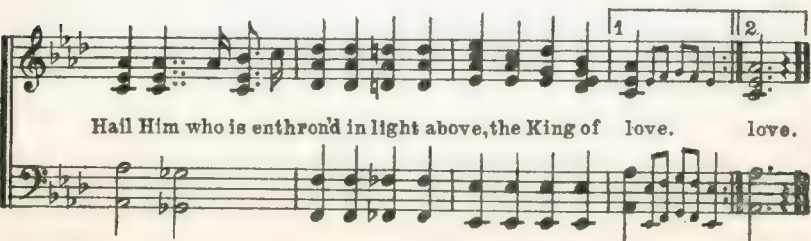
Praise ye! Let all the earth adore Him thron'd in fadeless light and glory;



Praise ye! With gladness bow before Him, tell His wondrous love;



O praise Him! And join the glad creation, tell a-far His wondrous story,



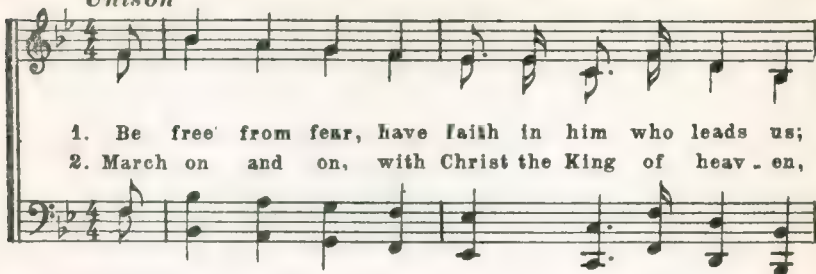
Hail Him who is enthron'd in light above, the King of love. love.

No. 121 Wave the Standard Royal.

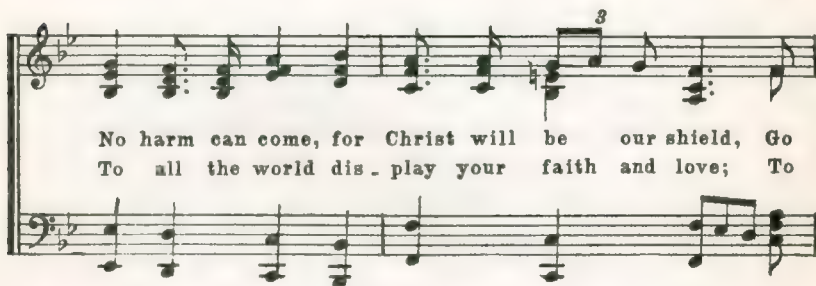
JAMES ROWE

CHAS. H. MARSH

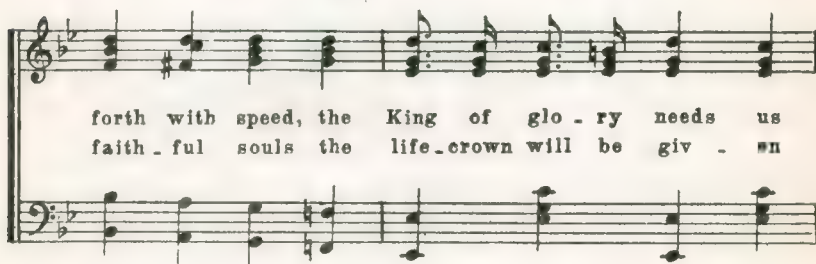
Unison



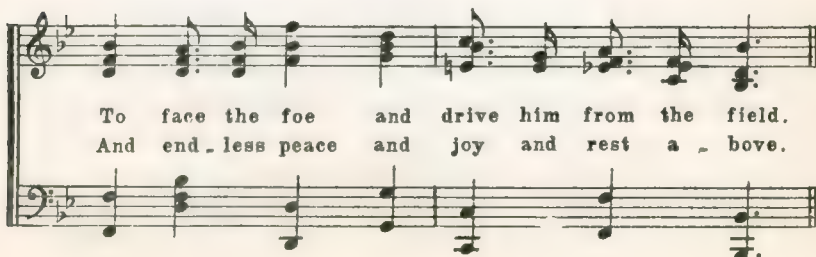
1. Be free from fear, have faith in him who leads us;
2. March on and on, with Christ the King of heav - en,



No harm can come, for Christ will be our shield, Go
To all the world dis - play your faith and love; To



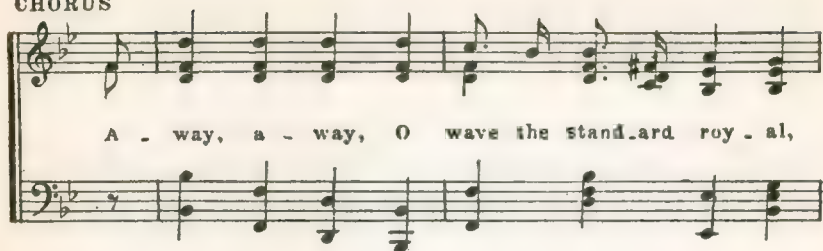
forth with speed, the King of glo - ry needs us
faith - ful souls the life - crown will be giv - en



To face the foe and drive him from the field.
And end - less peace and joy and rest a - bove.

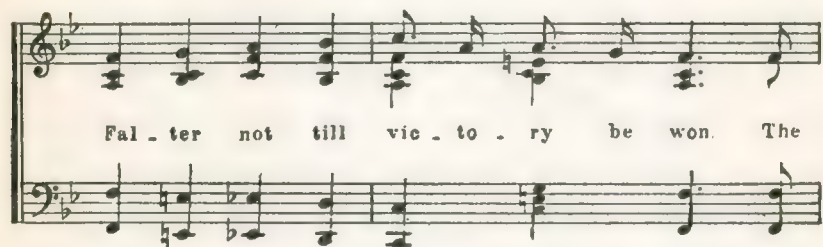
Wave the Standard Royal.

CHORUS



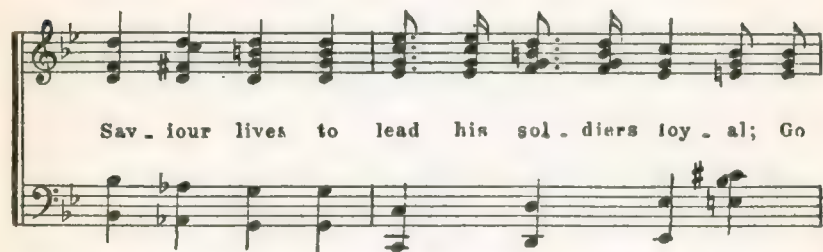
A - way, a - way, O wave the stand - ard roy - al,

The first line of the chorus features a treble and bass staff in B-flat major. The melody in the treble staff begins with a quarter note A4, followed by a half note G4, and then a series of chords. The bass staff provides a harmonic accompaniment with chords and single notes.



Fal - ter not till vic - to - ry be won. The

The second line continues the melody and accompaniment. The treble staff has a half note F#4, followed by a half note E4, and then a series of chords. The bass staff continues with chords and single notes.



Sav - iour lives to lead his sol - diers roy - al; Go

The third line continues the melody and accompaniment. The treble staff has a half note D5, followed by a half note C5, and then a series of chords. The bass staff continues with chords and single notes.



forth, to fight, with God's im - mor - tal Son.

The fourth line concludes the chorus. The treble staff has a half note B4, followed by a half note A4, and then a series of chords. The bass staff continues with chords and single notes. The piece ends with a double bar line.

No. 122 When the Little Children Sleep.

Andante

1. When the lit - tle children sleep, Lit - tle stars are wak - ing,
 2 When the lit - tle children wake, Lit - tle stars are sleep - ing,

Angels bright from heav - en come, And till morn is break - ing,
 Angels bright in raiment white, Still their watch are keep - ing;

ritard. *in tempo* *pp*
 They will watch the live - long night, By their beds till morning light, When the
 They will watch by night or day, Never let them go a - stray, When the

p ritard. *pp*

When the Little Children Sleep.

poco a poco ritardando

lit - tle children sleep Stars and an - gels watch do keep.
lit - tle children wake, When the lit - tle chil - dren wake.

No. 123 Lord, Dismiss Us With Thy Blessing.

WALTER SHIRLEY

JEAN JACQUES ROUSSEAU

1. Lord, dismiss us with Thy blessing; Fill our hearts with joy and peace;
2. Thanks we give, and ad - o - ration, For the Gospel's joyful sound;

Let us each, Thy love pos - sessing, Triumph in re - deem - ing grace.
May the fruits of Thy sal - va - tion In our hearts and live a - bound.

O re - fresh us, O re - fresh us, Trav'ling thro' this wilderness.
Ev - er faith - ful, Ev - er faith - ful, To the truth may we be found.

No. 124 Flowers and Children.

A. E. D.

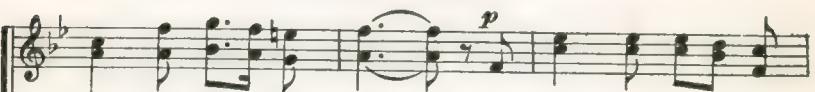
Moderato



1. In pleasant sheltered places, The sweet rose blushing
2. A-mong life's sunny gar-dens Some lit-tle children
3. But yet these lit-tle children To loved or love un-



red, The pure and fra-grant lil-y, Lifts
grow, The tend'-rest care sur-rounds them, No
known, Have still one Friend a-bove them, They



up its state-ly head; Full many a love-ly
sor-row do they know; While oth-ers walk neg-
do not walk a-lone. Though not one earth-ly



Flowers and Children



blos - som, Looks up - ward to the day, Un -
lect - ed A - long the dust - y way, No
bless - ing Seems in their lot to fall, They



noticed yields its fra - grant, And slow - ly fades a -
earthly friend to guard them, Or keep them lest they
do not live un - heed - ed; Their Sav - iour loves them



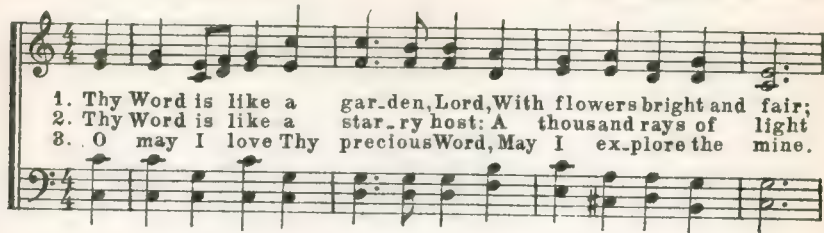
way, And slow - ly fades a way.
stray, Or keep them lest they stray
all. Their Sav - iour loves them all.



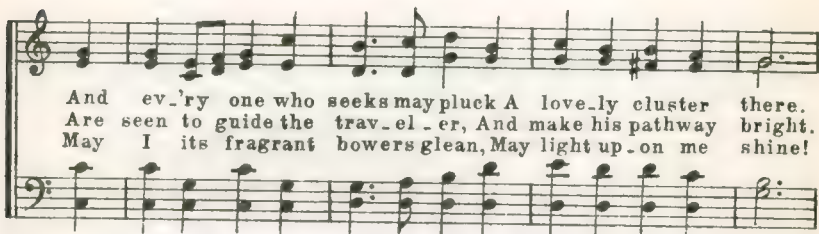
No. 125 Thy Word is Like a Garden, Lord.

EDWIN HODDER, 1868

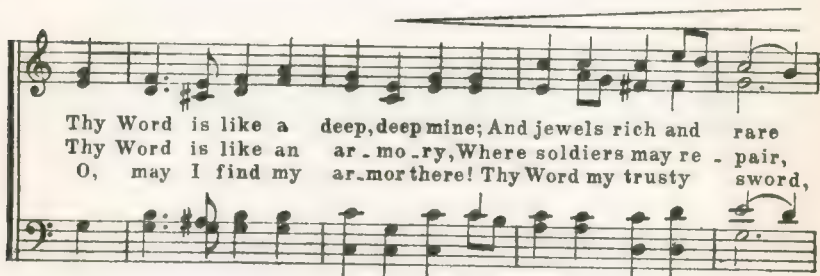
E. LESTER THURMAN



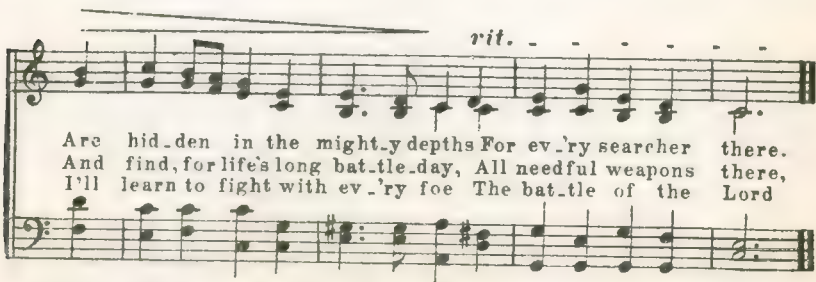
1. Thy Word is like a gar-den, Lord, With flowers bright and fair;
 2. Thy Word is like a star-ry host: A thousand rays of light
 3. O may I love Thy precious Word, May I ex-plore the mine.



And ev-'ry one who seeks may pluck A love-ly cluster there.
 Are seen to guide the trav-el-er, And make his pathway bright.
 May I its fragrant bowers glean, May light up-on me shine!



Thy Word is like a deep, deep mine; And jewels rich and rare
 Thy Word is like an ar-mo-ry, Where soldiers may re - pair,
 O, may I find my ar-mor there! Thy Word my trusty sword,



rit.
 Are hid-den in the might-y depths For ev-'ry searcher there.
 And find, for life's long bat-tle, day, All needful weapons there,
 I'll learn to fight with ev-'ry foe The bat-tle of the Lord

No. 126

Suppose.

ANONYMOUS.

J. B. WEKERLIN.

Allegretto

mf

The piano introduction consists of two staves. The right hand features a melody with eighth and sixteenth notes, accented with slurs and a 'V' mark. The left hand provides a harmonic accompaniment with chords and single notes.

The first vocal melody line is written on a single staff in treble clef, featuring a series of eighth and sixteenth notes with a slur and a 'V' mark.

1. Sup-pose a lit-tle cow-slip should hang its golden cup, And
2. How ma-ny wea-ry trav-'lers would miss its dainty grace! How

mp

The piano accompaniment for the first vocal line consists of two staves. The right hand has chords and moving lines, while the left hand has a steady bass line.

The second vocal melody line continues the melody on a single staff, ending with a double bar line.

say, "I'm such a ti-ny flow'r I'd better not grow up."
ma-ny lit-tle ones would grieve To lose its smiling face!

The piano accompaniment for the second vocal line consists of two staves, concluding the piece with a final chord and a double bar line.

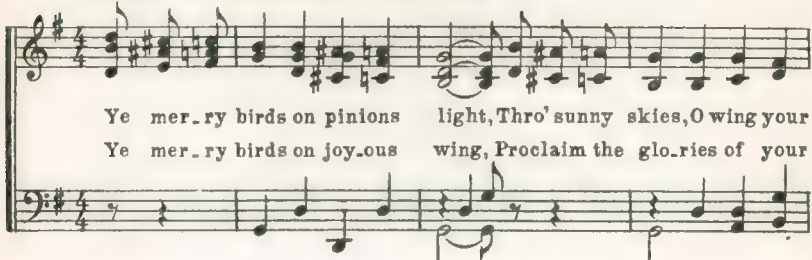
No. 127

Ye Merry Birds.

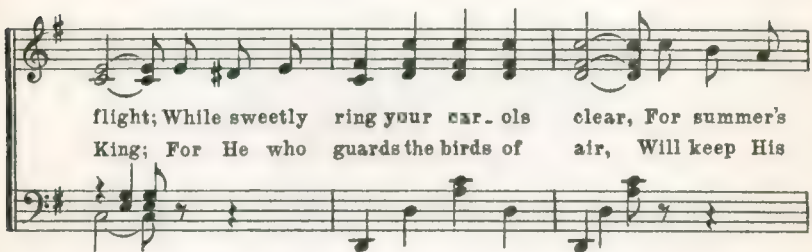
GRACE GORDON

ADAM GEIBEL.

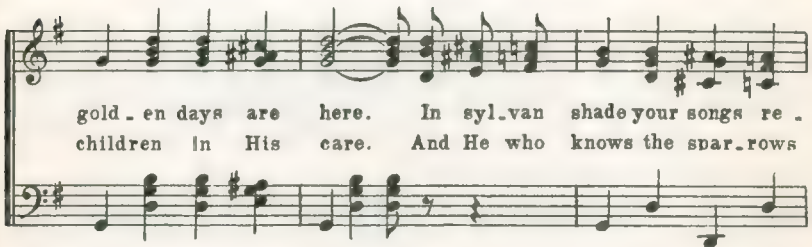
UNISON, or SOPRANOS AND ALTOS.



Ye mer-ry birds on pinions light, Thro' sunny skies, O wing your
Ye mer-ry birds on joy-ous wing, Proclaim the glo-ries of your



flight; While sweetly ring your car-ols clear, For summer's
King; For He who guards the birds of air, Will keep His

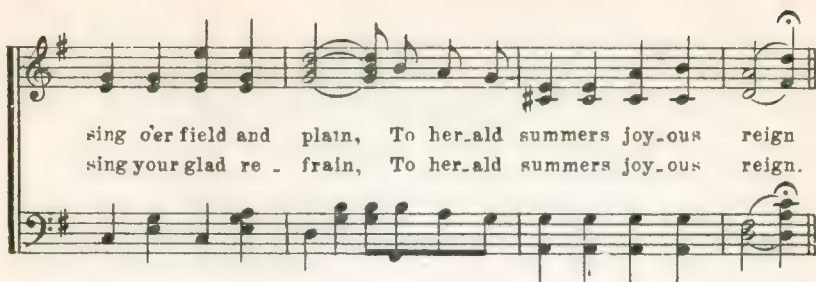


gold-en days are here. In syl- van shade your songs re-
children in His care. And He who knows the spar-rows



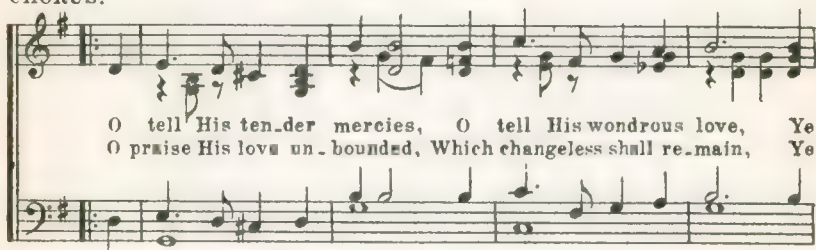
sound, In gardens fair where flow-ers are found; O sweet-ly
fall, In ten-der love in guard-ing all; So sweet-ly

Ye Merry Birds.

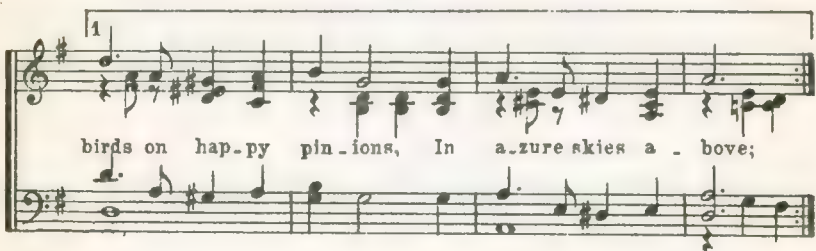


sing o'er field and plain, To her-ald sum-mers joy-ous reign
sing your glad re - frain, To her-ald sum-mers joy-ous reign.

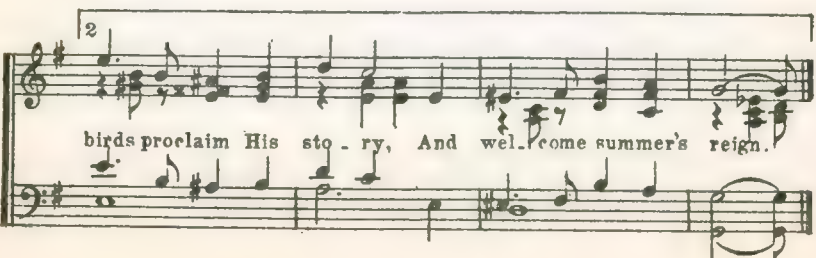
CHORUS.



O tell His ten-der mercies, O tell His wondrous love, Ye
O praise His lov-e un - bounded, Which changeless shall re-main, Ye



birds on hap-py pin - ions, In a-zure skies a - bove;

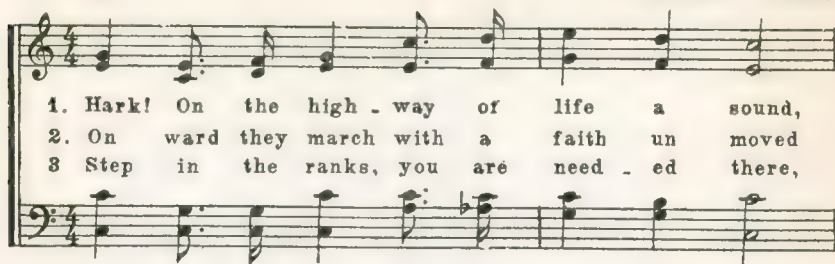


birds proclaim His sto - ry, And wel - come summer's reign.

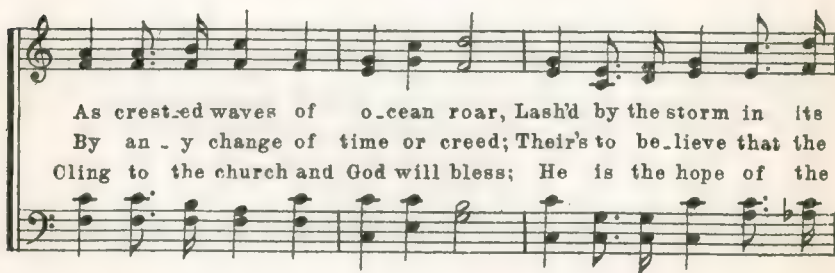
No. 128 The Army of the Living God.

C. A. M.

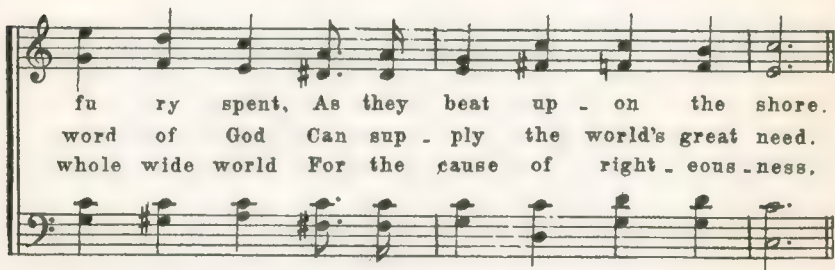
C. AUSTIN MILES



1. Hark! On the high - way of life a sound,
2. On ward they march with a faith un moved
3 Step in the ranks, you are need - ed there,

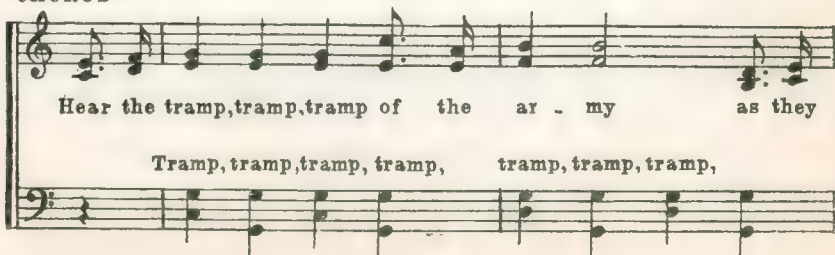


As crest-ed waves of o - cean roar, Lash'd by the storm in its
By an - y change of time or creed; Their's to be - lieve that the
Oling to the church and God will bless; He is the hope of the



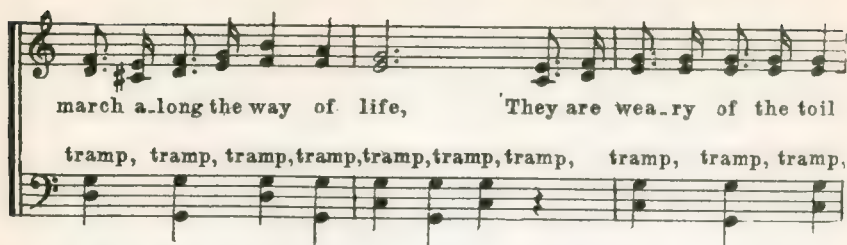
fu ry spent, As they beat up - on the shore.
word of God Can sup - ply the world's great need.
whole wide world For the cause of right - eous - ness,

CHORUS



Hear the tramp, tramp, tramp of the ar - my as they
Tramp, tramp, tramp, tramp, tramp, tramp, tramp,

The Army of the Living God.



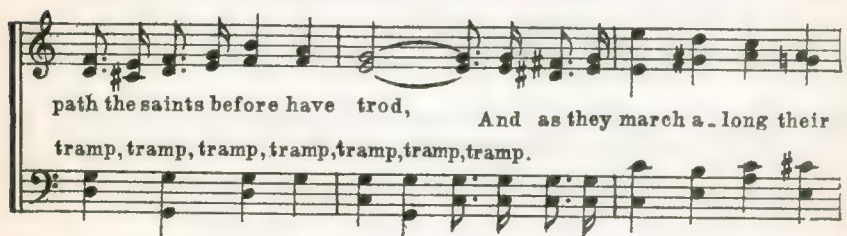
march a-long the way of life, They are wea-ry of the toil
tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp, tramp,



and the trav-el, of the bit-ter-ness of strife; (of strife:)
tramp, tramp, tramp, tramp,



But they hope and trust, look-ing ev-er on the
Tramp, tramp, tramp, tramp, tramp, tramp, tramp,



path the saints before have trod, And as they march a-long their
tramp, tramp, tramp, tramp, tramp, tramp, tramp.



faith grows strong in the church of the liv-ing God.

No. 129

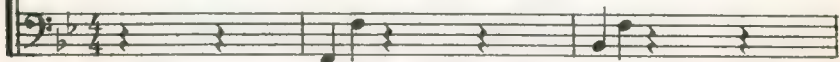
Welcome Sunshine

HARRIET J. LEWIS.

CLARENCE KOHLMANN.



1. Welcome, sunshine bright, Welcome, joy and light, Banners of the
2. Mountain, plain and stream In the sun-light gleam, Hill and vale with
3. Riv-ers on their way Sing a joy-ful lay, Birds their flight are



woodland are unfurled; Winter now is past, Summer here at
 verdure are all bright; Winter now is past, Summer here at
 winging thro' the skies; Winter now is past, Summer here at



last, Tells with joy its mes-sage to the world.
 last, Fills all na-ture with its joy and light.
 last, Let the songs of love and joy a - rise.

CHORUS. *Slowly.*

Wel - come now, sum - mer - time; Wel - come, joy and



Welcome Sunshine.

light; Sing the song clear and strong,

The first system of the song features a treble and bass staff in G major. The treble staff begins with a whole note chord (G4, B4, D5) tied to the next measure, followed by chords (A4, C5), (B4, D5), and (C5, E5). The bass staff provides a steady eighth-note accompaniment: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4.

Wel - come, sun - shine bright; Wel - come now,

The second system continues the melody in the treble staff with chords (G4, B4, D5), (A4, C5), (B4, D5), and a half note (C5) tied to the next measure, followed by chords (B4, D5), (A4, C5), and (G4, B4). The bass staff continues with eighth notes: A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, D5, E5, F5, G5, A5.

sum - mer - time, Wel - come, joy and light;

The third system features a treble staff with chords (G4, B4, D5), (A4, C5), (B4, D5), and a half note (C5) tied to the next measure, followed by chords (B4, D5), (A4, C5), and (G4, B4). The bass staff continues with eighth notes: B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6.

Parts.

Hail, all hail! Beau - ti - ful sum - mer - time is here. is here.

The 'Parts' section is written for a single melodic line in the treble staff, starting with a key signature change to one sharp (F#4). The melody consists of eighth and quarter notes: F#4, G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The bass staff provides a simple harmonic accompaniment with chords and single notes.

J. A. M.

C. AUSTIN MILES



1. Far a-bove earth's tumult, The call of love we hear,
 2. Not from far-off coun-try, Or land a-cross the sea,
 3. He who is my neighbor, And needs a cheer-ing word,



Shall its gen-tle plead-ing, Fall on a heed-less ear? O
 Comes with earnest plead-ing. The call of love to me.
 In his faintest whis-per, The call of love is heard.



hear the call of love,

O hear the call, O hear the call of love.

CHORUS. *Unison*

The call of love is to mer-cy and pard-on and



The Call of Love.

peace, The call of love is to ser-vice that

nev-er shall cease, Till we shall en-ter that land of

PARTS

prom-ise where true joys a-bound, Then on-ward press, my

gain-ing ground.
com-rades, we are gain-ing, we are gain-ing ground

gain-ing, gain-ing ground.

No. 131 The Lily and the Bee.

ORSON F. WHITNEY

TRACY Y. CANNON

Allegretto *mp* *p poco rit.*

The piano introduction is in G major (one sharp) and 2/4 time. It consists of two staves. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Allegretto' and the dynamic is 'mp' (mezzo-piano). The piece concludes with a 'p poco rit.' (piano poco ritardando) marking.

mp A li - ly in a des - ert land Drank in the dew - y
li - ly mourn'd her lone - ly lot, And tears chas'd down her

The first system of the song features a vocal melody on a single staff and a piano accompaniment on two staves. The vocal line begins with a repeat sign. The piano accompaniment consists of chords in the left hand and single notes in the right hand. The dynamic is marked 'mp' (mezzo-piano).

air, Of snow - y crag and crystal stream, A
cheek, Till at her feet a brin - y lake

The second system continues the vocal and piano accompaniment. The vocal melody is on a single staff, and the piano accompaniment is on two staves. The piano part includes a section marked with an '8' and a dashed line, indicating an eighth-note accompaniment. The dynamic remains 'mp' (mezzo-piano).

The Lily and the Bee.

1

flow'r di-vine-ly fair. The

This system contains the first vocal melody and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a first ending bracket. The piano accompaniment is in treble and bass clefs, also with a key signature of two sharps. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

1

poco rit.

This system continues the first vocal melody and piano accompaniment. The piano part includes a *poco rit.* (ritardando) marking over the final measures, where the tempo is gradually slowed down.

12

Mirrored each glittering peak

This system introduces a new vocal melody. The vocal line is in treble clef with a key signature of two sharps. It begins with a first ending bracket. The piano accompaniment is in treble and bass clefs, with a key signature of two sharps. The piano part features a more active eighth-note accompaniment in the right hand and a steady bass line in the left hand.

12

poco rit.

This system continues the second vocal melody and piano accompaniment. The piano part includes a *poco rit.* (ritardando) marking over the final measures, where the tempo is gradually slowed down.

Soprano 1 and 2

mp A bee flew forth one

With expression

p

This system features a new vocal melody for Soprano 1 and 2. The vocal line is in treble clef with a key signature of two sharps. It begins with a first ending bracket. The piano accompaniment is in treble and bass clefs, with a key signature of two sharps. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The system includes dynamic markings: *mp* (mezzo-piano) for the vocal line and *p* (piano) for the piano accompaniment. The piano part also includes a *With expression* marking over the final measures.

The Lily and the Bee.

First system of the musical score. It features a vocal line on a single staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a treble clef and contains the lyrics 'fate-ful morn, Chased by an idle boy, Who'. The piano accompaniment starts with a bass clef and includes a 7/8 time signature. The key signature has one sharp (F#).

fate-ful morn, Chased by an idle boy, Who

Second system of the musical score. The vocal line continues with the lyrics 'fear-ful lest that busy life, Might his vain life an-'. The piano accompaniment continues with the same instrumental texture.

fear-ful lest that busy life, Might his vain life an-

Third system of the musical score. The vocal line concludes with the lyrics 'noy, Be-sieged and sacked its honeyed hive. And'. Below the vocal staff, the instruction 'Alto 1 and 2' is written. The piano accompaniment continues.

noy, Be-sieged and sacked its honeyed hive. And

Alto 1 and 2

The Lily and the Bee.

gave to wind and flame, The precious fruits of patient

This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes.

toil; All perished but the name.

Poco rit. *A tempo*

This system contains the next two staves of music. The top staff continues the vocal line. The bottom staff continues the piano accompaniment. The tempo markings *Poco rit.* and *A tempo* are placed above the piano staff. The music continues with similar rhythmic patterns.

The

r. h. 8

This system contains the final two staves of music. The top staff has a single note with the lyric 'The'. The bottom staff continues the piano accompaniment, ending with a measure marked with an '8' and a dotted line, indicating a repeat or a specific rhythmic figure. The key signature remains one sharp (F#).

The Lily and the Bee.

First time mf, second f. More animated

bee winged far its pilgrim flight, O'er prai - rie, peak and
wed - ded in the wil - der - ness, The li - ly and the

This system contains the first two staves of music. The top staff is a single melodic line in treble clef with a key signature of two sharps (F# and C#). The bottom staff is a piano accompaniment in treble clef, featuring chords and moving lines. The lyrics are written between the two staves.

First time mf, second f. More animated

This system contains the next two staves of music. The piano accompaniment in the bottom staff includes dynamic markings 'v' (piano) under several measures. The top staff continues the melody.

plain, It reached the li - ly's rock - girt land and knew pur -
bee; And men maintain'twas then God gave the

This system contains the third and fourth staves. The top staff has a 'cres.' (crescendo) marking above the final measure. The lyrics continue between the staves.

This system contains the fifth and sixth staves. The piano accompaniment in the bottom staff includes dynamic markings 'v' (piano) and a 'cres.' (crescendo) marking above the final measure. The top staff continues the melody.

The Lily and the Bee.

musical score for "The Lily and the Bee". The score is in G major (one sharp) and 2/4 time. It features a vocal melody and a piano accompaniment. The vocal part has two lines of lyrics: "suit was vain." and "They land to in-dus-". The piano part includes a section marked "cres. Poco rit." (crescendo, a little slower). The score ends with a double bar line and a "2" indicating a second ending.

suit was vain. They land to in-dus-

cres. Poco rit.

Continuation of the musical score. The vocal part has the lyric "try". The piano part includes dynamic markings: *f* (forte), *dim.* (diminuendo), *rall.* (rallentando), *p.* (piano), and *f* (forte). The score ends with a double bar line and a "1. h." marking.

try

f *dim.* *rall.* *p.* *f*

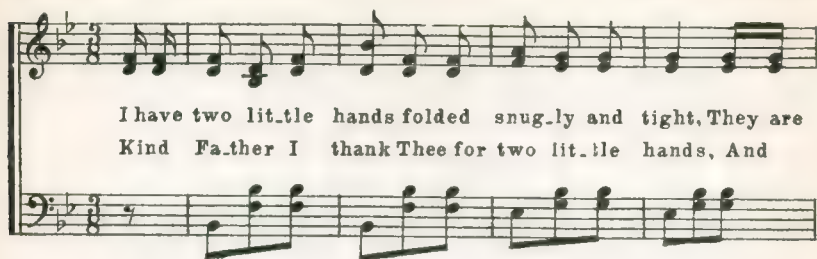
1. h.

No. 132

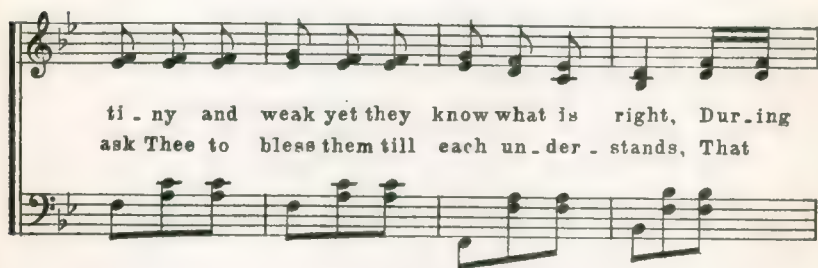
Two Little Hands

BERTHA A KLEINMANN

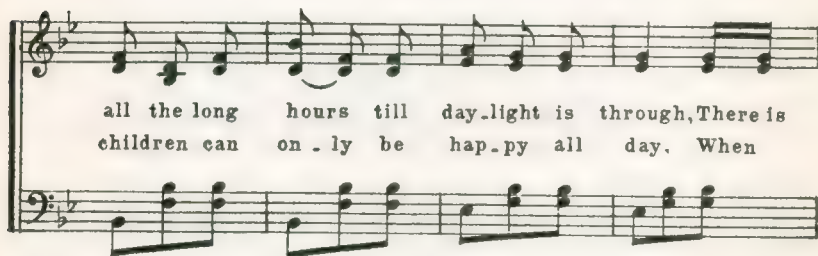
WM. F HANSON



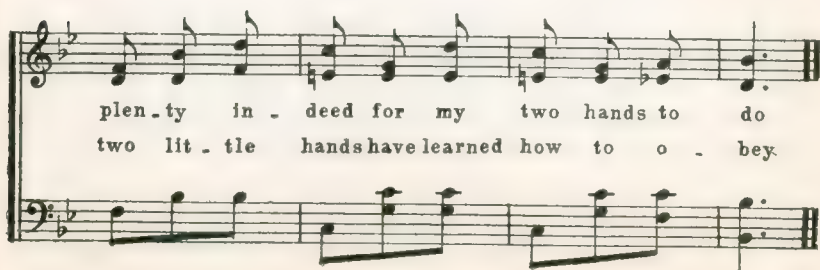
I have two lit-tle hands folded snug-ly and tight, They are
Kind Fa-ther I thank Thee for two lit-tle hands, And



ti-ny and weak yet they know what is right, Dur-ing
ask Thee to bless them till each un-der-stands, That



all the long hours till day-light is through, There is
children can on-ly be hap-py all day, When



plen-ty in-deed for my two hands to do
two lit-tle hands have learned how to o-bey.

No. 133

I'll Be a Sunbeam.

To my grandson, Edwin O. Excell, Jr.

Copyright, 1900, by E. O. Excell

Words and Music

NELLIE TALBOT

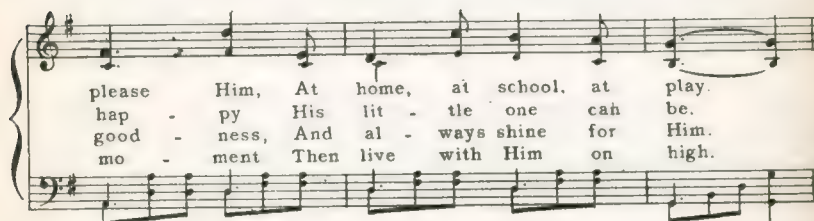
E. O. EXCELL



1. Je - sus wants me for a sun - beam, To
 2. Je - sus wants me to be lov - ing, And
 3. I will ask Je - sus to help me To
 4. I'll be a sun - beam for Je - sus; I



shine for Him each day; In ev - 'ry way try to
 kind to all I see; Show - ing how pleas - ant and
 keep my heart from sin; Ev - er re - flect - ing His
 can if I but try; Serv - ing Him mo - ment by

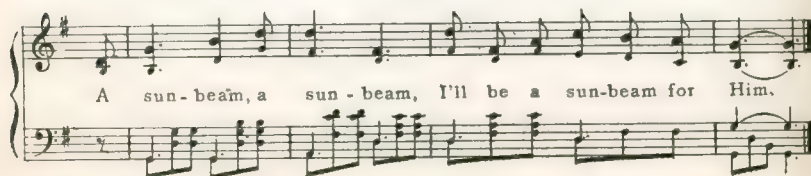


please Him, At home, at school, at play.
 hap - py His lit - tle one can be.
 good - ness, And al - ways shine for Him.
 mo - ment Then live with Him on high.

CHORUS



A sun - beam, a sun - beam, Je - sus wants me for a sun - beam;



A sun - beam, a sun - beam, I'll be a sun - beam for Him.

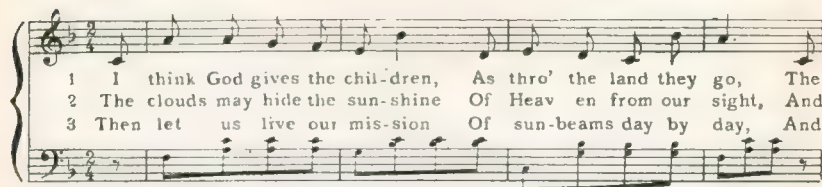
Little Sunbeams

Copyright, 1902, by E. O. Excell

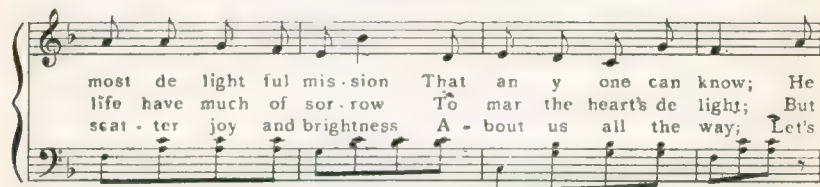
Words and Music

EBEN E. REXFORD

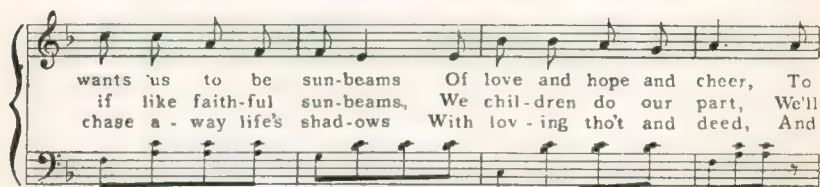
CHAS. H. GABRIEL



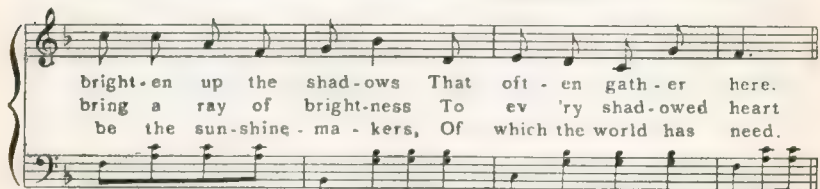
1 I think God gives the chil-dren, As thro' the land they go, The
 2 The clouds may hide the sun-shine Of Heav-en from our sight, And
 3 Then let us live our mis-sion Of sun-beams day by day, And



most de light ful mis-sion That an y one can know; He
 life have much of sor-row To mar the heart's de light; But
 scat-ter joy and brightness A-bout us all the way; Let's

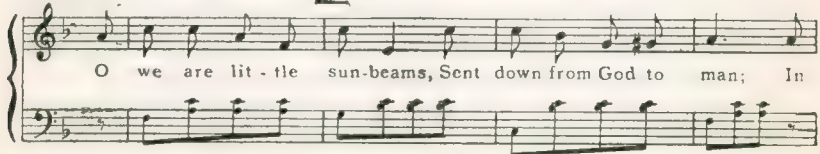


wants us to be sun-beams Of love and hope and cheer, To
 if like faith-ful sun-beams, We chil-dren do our part, We'll
 chase a-way life's shad-ows With lov-ing tho't and deed, And

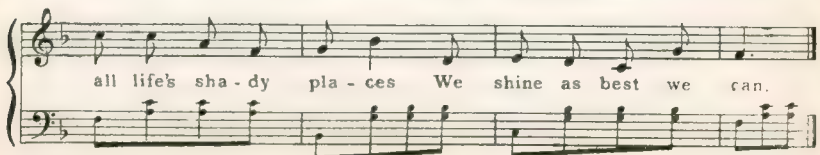


bright-en up the shad-ows That oft-en gath-er here.
 bring a ray of bright-ness To ev'ry shad-owed heart
 be the sun-shine-ma-kers, Of which the world has need.

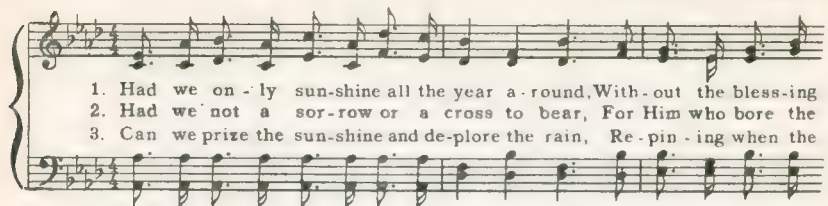
CHORUS



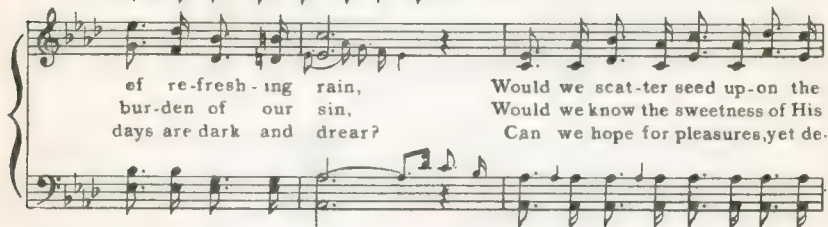
O we are lit-tle sun-beams, Sent down from God to man; In



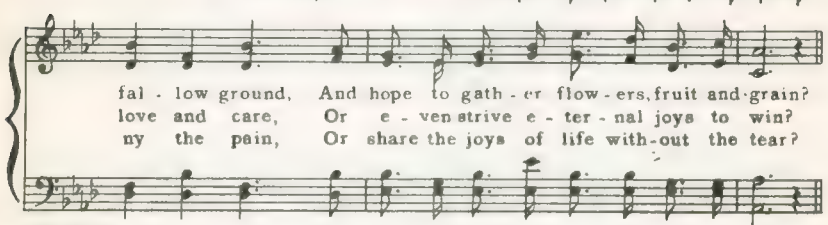
all life's sha-dy pla-ces We shine as best we can.



1. Had we on - ly sun-shine all the year a - round, With - out the bless - ing
2. Had we not a sor - row or a cross to bear, For Him who bore the
3. Can we prize the sun-shine and de - plore the rain, Re - pin - ing when the

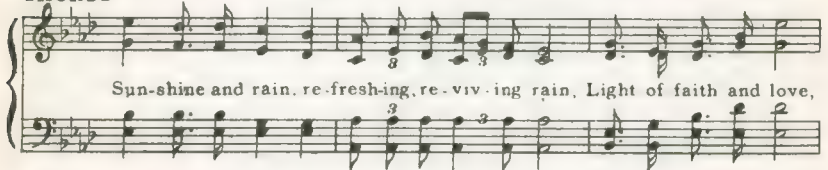


of re - fresh - ing rain, Would we scat - ter seed up - on the
bur - den of our sin, Would we know the sweetness of His
days are dark and drear? Can we hope for pleasures, yet de -



fai - low ground, And hope to gath - er flow - ers, fruit and grain?
love and care, Or e - ven strive e - ter - nal joys to win?
ny the pain, Or share the joys of life with - out the tear?

CHORUS



Sun-shine and rain, re - fresh - ing, re - viv - ing rain, Light of faith and love,

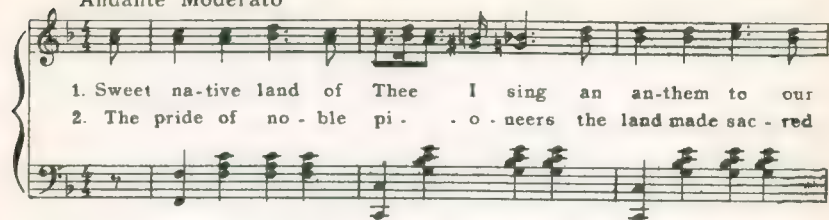


Show - ers from a - bove! Sun-shine and rain, to nourish the grow - ing grain,

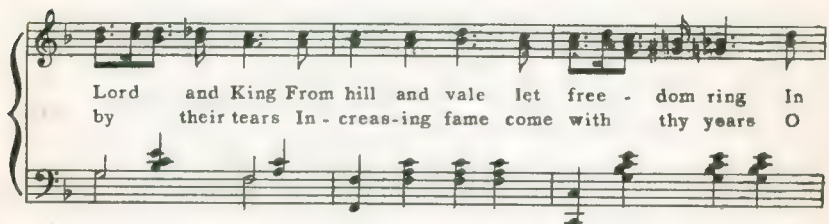


Send us, Lord, the sun shine and the rain.

Andante Moderato



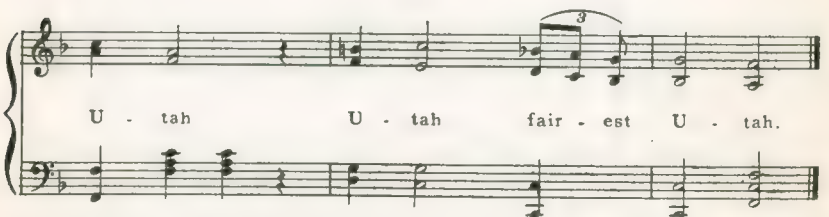
1. Sweet na-tive land of Thee I sing an an-them to our
2. The pride of no - ble pi - o - neers the land made sac - red



Lord and King From hill and vale let free - dom ring In
by their tears In - creasing fame come with thy years O



U - tah fair - est fair - est U - tah U - tah fair - est



U - tah U - tah fair - est U - tah.

3.

Where modest sego lilies grow
And streams of crystal waters flow;
'Tis rapture thrills my bosom so
For Utah fairest Utah.

4.

Where giant mountains kiss the sky
And peaceful valleys slumber by
Here let me live and let me die
In Utah fairest Utah.

No. 137

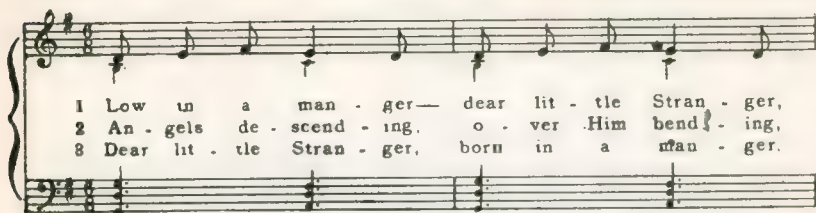
Dear Little Stranger.

Copyright, 1900, by E. O. Excell.

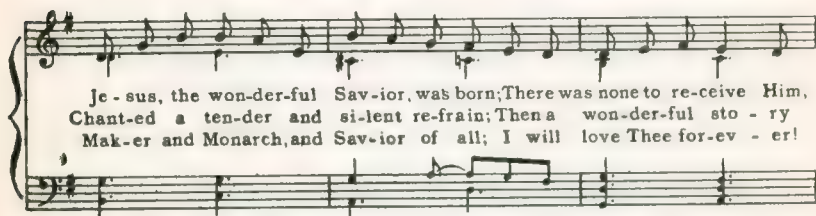
Words and Music

C. H. G.

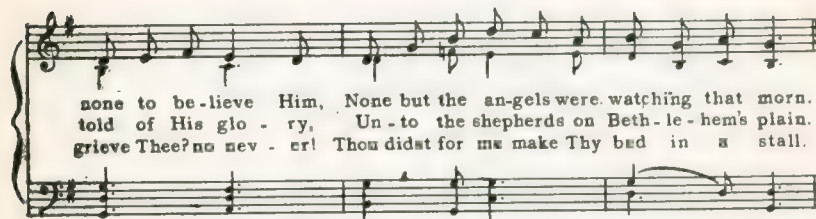
CHAS. H. GABRIEL



1 Low in a man - ger— dear lit - tle Stran - ger,
 2 An - gels de - scend - ing. o - ver Him bend - ing,
 8 Dear lit - tle Stran - ger, born in a man - ger.

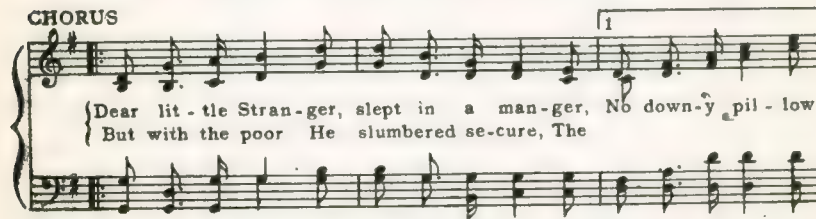


Jc - sus, the won - der - ful Sav - ior, was born; There was none to re - ceive Him,
 Chant - ed a ten - der and si - lent re - frain; Then a won - der - ful sto - ry
 Mak - er and Monarch, and Sav - ior of all; I will love Thee for - ev - er!

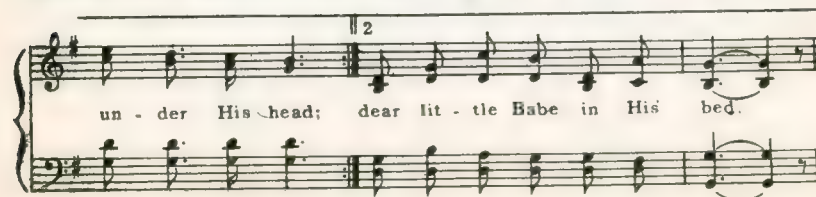


none to be - lieve Him, None but the an - gels were watch - ing that morn -
 told of His glo - ry, Un - to the shepherds on Beth - le - hem's plain.
 grieve Thee? no nev - er! Thou didst for me make Thy bed in a stall.

CHORUS



{ Dear lit - tle Stran - ger, slept in a man - ger, No down - y pil - low
 { But with the poor He slumbered se - cure, The



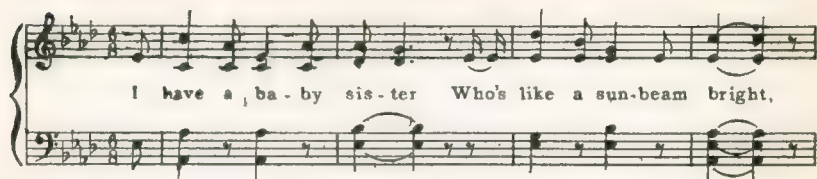
un - der His head; dear lit - tle Babe in His bed.

No. 138

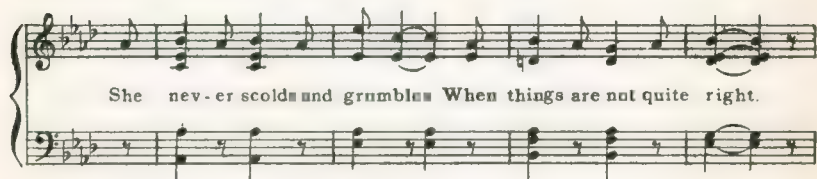
A Tiny Sunbeam

IDA ROMNEY ALLDREDGE

A. T. HENSON



I have a ba-by sis-ter Who's like a sun-beam bright,



She nev-er scold and grumble When things are not quite right.



Her lit-tle eyes just spark-le With mis-chief and with fun,



Her cheer-y smile is car-ried To each and eve-ry one.

2.

3.

Her lips are red as berries
 She has dimples on her cheeks
 Her voice is like sweet music
 Each time our baby speaks
 Her feet just pitter, patter,
 She's busy as a bee
 And everything she shouldn't find
 She's always sure to see.

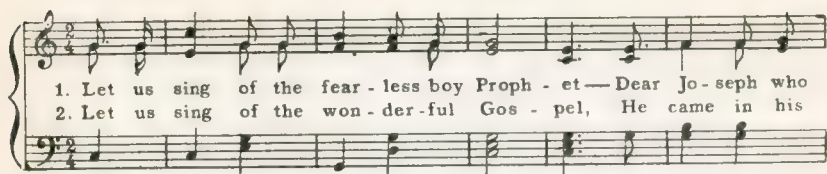
Some folks would name her mischief
 But we all love her so
 It doesn't really matter
 What baby does you know
 And so we call her sunbeam
 Because she makes us glad
 She always has a funny face
 To cheer us when we're sad.

No. 139

Our Prophet Hero

Words by Bertha A. Kleinman

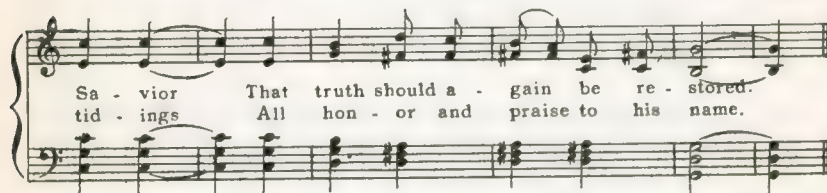
Music by Matilda W. Cahoon



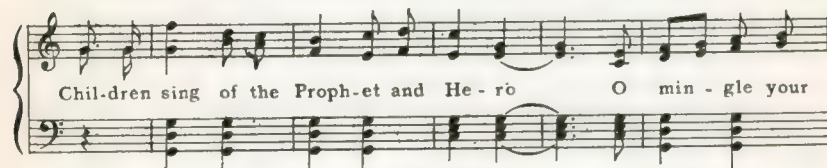
1. Let us sing of the fear - less boy Proph - et — Dear Jo - seph who
2. Let us sing of the won - der - ful Gos - pel, He came in his



"Walked with the Lord." He who talked face to face with the
youth to pro - claim, Let us sing how he died for his




Sa - vior That truth should a - gain be re - stored.
tid - ings All hon - or and praise to his name.



Chil - dren sing of the Proph - et and He - ro O min - gle your



voic - es in praise, Let us car - ry to some - one his



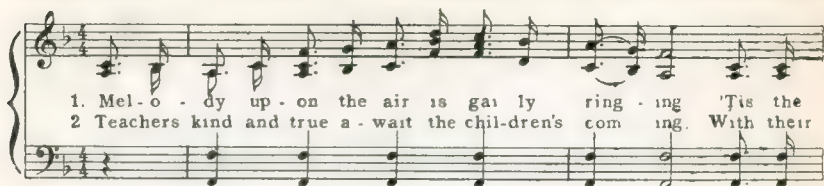
mes - sage, The glo - ry of these lat - ter days.

No. 140

The Call

Words by M W CAHOON

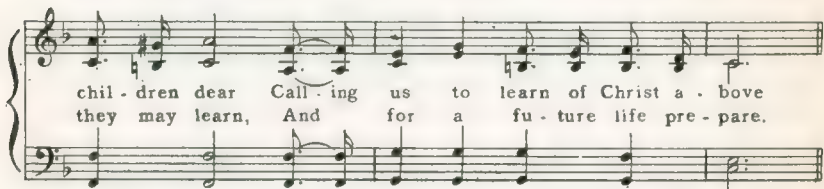
Music by JANE ROMNEY CRAWFORD



1. Mel-o - dy up - on the air is gai - ly ring - ing 'Tis the
2 Teachers kind and true a - wait the chil-dren's com - ing. With their

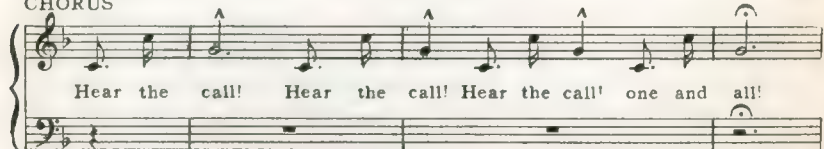


glad song of love, Float-ing sweet and clear from the
les - sons so rare, Their time they share, that

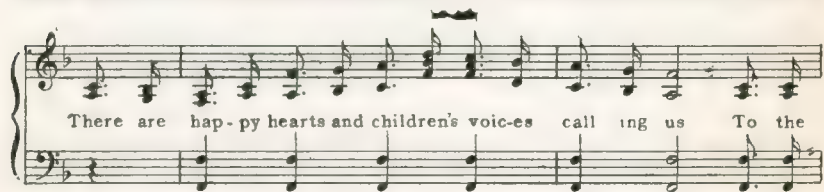


chil - dren dear Call - ing us to learn of Christ a - bove
they may learn, And for a fu - ture life pre - pare.

CHORUS



Hear the call! Hear the call! Hear the call! one and all!



There are hap - py hearts and children's voic-es call ing us To the



serv ice of Je - sus our Lord.

No. 141

The Bluebirds.

Words by M. W. CAHOON

Music by OTIS CARRINGTON



When the balm - y south - ern breeze floats
So may we like Blue - birds bright - en

The first vocal line begins with a whole rest, followed by a melody that rises and then falls. The piano accompaniment continues with the same chordal pattern as the introduction.

o'er the lea _____ Hap - py Blue - birds
ev - ry day _____ With our songs and

The second vocal line continues the melody from the first line. The piano accompaniment features a more active right hand with eighth notes and chords.

trill their sweet - est mel - o - dy _____
love and all the words we say _____

The third vocal line concludes the piece with a final note and a long sustain line. The piano accompaniment ends with a final chord and a long sustain line.

The Bluebirds

Mak - ing all the chil - dren's hearts so glad and
Then our Fa - ther dear will send His bless ings

gay ——— Shed - ding hope and love a - long the
still ——— Help - ing Blue - bird girls to do His

way ——— Hap - py Blue - birds. Daint-y
will ———

Blue - birds, With your col - ors gay ——— Your

The Bluebirds

mer - ry song with joy pro - longs each hap - py

The first system of the musical score for 'The Bluebirds'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

sum - mer day — We will guard you, we will love you,

The second system of the musical score. The vocal line continues with a melodic phrase followed by a rest, then 'We will guard you, we will love you,'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

we will be your friends so true — Bright and mer - ry,

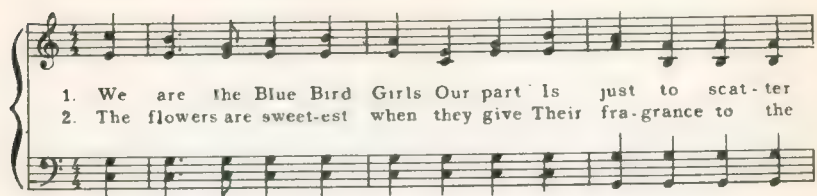
The third system of the musical score. The vocal line sings 'we will be your friends so true — Bright and mer - ry,'. The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) in the right hand.

Gay and hap - py For we're Blue - birds true. —

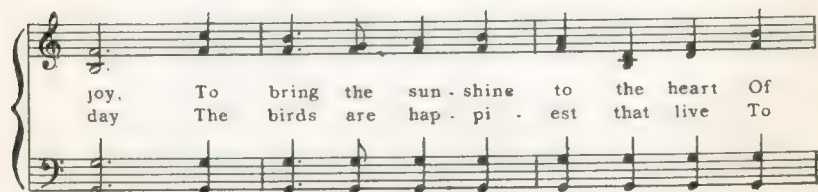
The fourth system of the musical score, which concludes the piece. The vocal line ends with 'Gay and hap - py For we're Blue - birds true. —'. The piano accompaniment features a final chord and a few concluding notes.

No. 142 The Song of the Blue Birds

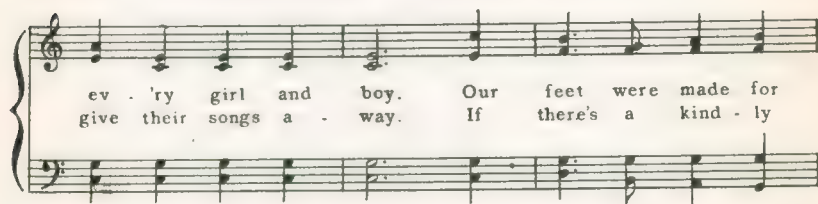
Words & Music by THEODORE E. CURTIS



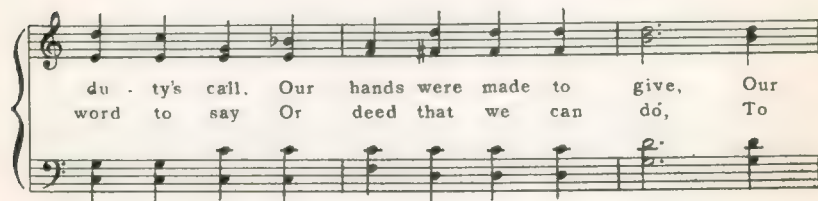
1. We are the Blue Bird Girls Our part is just to scat-ter
2. The flowers are sweet-est when they give Their fra-grance to the



joy, To bring the sun-shine to the heart Of
day The birds are hap-pi-est that live To



ev-'ry girl and boy. Our feet were made for
give their songs a-way. If there's a kind-ly



du-ty's call. Our hands were made to give, Our
word to say Or deed that we can do, To



hearts were made to love you all, And love was made to live
make you hap-py day by day Then we'll be hap-py too.

ritard

No. 143

To A Seagull

Words & Music by
ELEANOR B. THOMAS

Andante

1. Sea - gull, sea - gull t'ward blue sky wing - ing
2. Ov - er foam tipped waves thou art - fly - ing
3. Sea - gull, sea - gull rest 'neath the star - light,

rit. - - a tempo
Down thru the a - ges thy fame goes ring - ing, Sym - bol of hope thou
Hast - en - ing homeward ere day - light dy - ing, Broods o'er thee now and
Safe guarded by the lov - ing Fa - ther's eye, In - to my heart a
rit.

pearl of the sea. Held in sweet mem - o - ry thou wilt be.
the sun - set skies. Winds whis - per low and sweet lul - la - bies.
les son thou hast brought, Faith and trust in One a - bove e'er nigh

No. 144

Is The Story True?

Words by GENET BINGHAM DEE

Music by EVAN STEPHENS

Last time only

Sea - gull, Sea - gull, soar - ing in the blue,

Sea - gull, Sea - gull, soar - ing in the blue,

Now I know that real - ly Is the sto - ry true? *Fine*

Stop and tell me real - ly, Is the sto - ry true?

Were you sent by hea - ven In our hour of dread, To

stay the plague of crickets, And save the chil - dren's bread *D.C.**Slowly and earnestly after first D.C.**allegro*

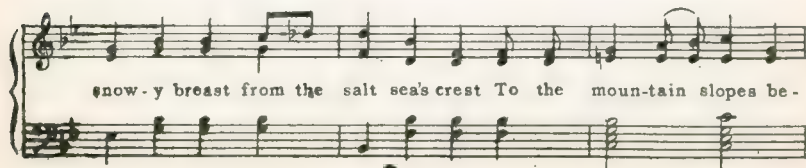
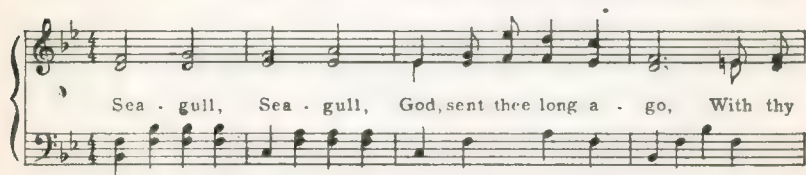
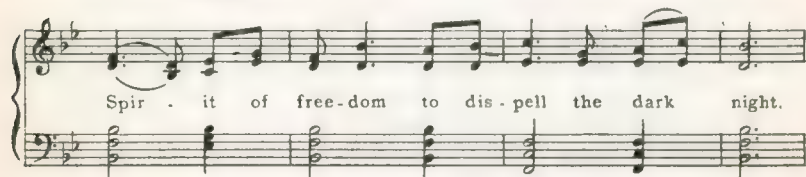
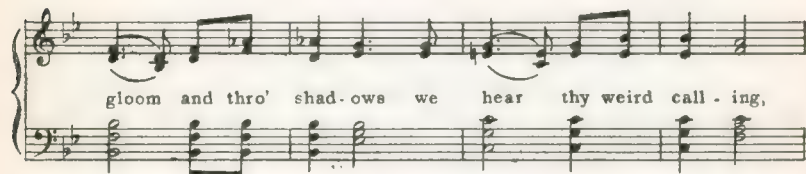
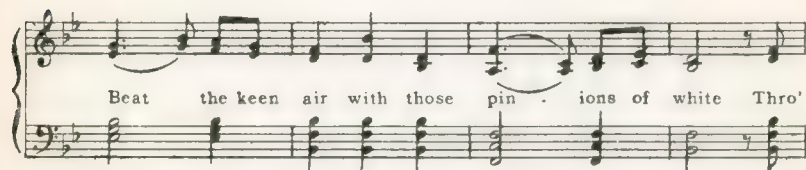
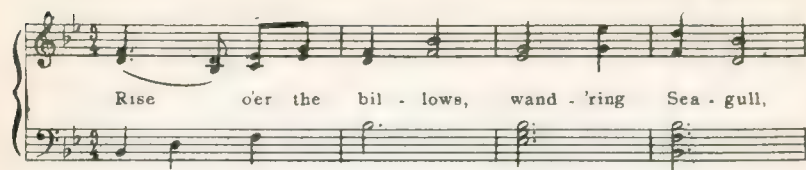
Yes, dear children, and bird of faith I shall henceforth be, And

soar a - loft, an em - ble - m true of God's love for thee. *D.C.**Rit.*

No. 145

The Seagull

MATILDA W. CAHOON



The Seagull

low. Long may thy mis-sion by Saints re-mem-bered be,
Em - blem of faith, hope, love and pur - i - ty.

The musical score for 'The Seagull' consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat major or D minor). The first system contains the lyrics 'low. Long may thy mis-sion by Saints re-mem-bered be,' and the second system contains 'Em - blem of faith, hope, love and pur - i - ty.'

No. 146

Our Pledge.

Cantando cresc.

Words & Music by JANE ROMNEY CRAWFORD

We are the Sea-gull Girls, We are the Sea-gull Girls, And we are
glad as glad can be; That we have come to stay For-ev - er
and a day: In this Fair Land of Lib - er - ty.
(Unison) *Spiritoso*
In this great cause of truth, We pledge our part to do. O - bey - ing

The musical score for 'Our Pledge' consists of five systems of music. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F# major or D minor). The first system contains the lyrics 'We are the Sea-gull Girls, We are the Sea-gull Girls, And we are'. The second system contains 'glad as glad can be; That we have come to stay For-ev - er'. The third system contains 'and a day: In this Fair Land of Lib - er - ty.' and is marked 'rit.'. The fourth system contains '(Unison) *Spiritoso*'. The fifth system contains 'In this great cause of truth, We pledge our part to do. O - bey - ing'.

Our Pledge

God's commands, Pure true u - nit - ed stand, To push the

work a - long, Of peace and right so strong, We love the

Rall.
work we have to do We are the Sea-gull Girls, We are the

Sea-gull Girls, And we are glad as glad can

be, That we have come to stay For - ev - er

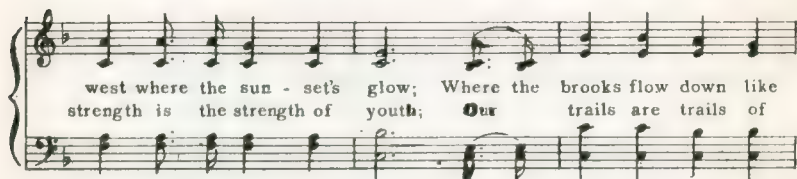
Rall.
and a day, In this Fair Land of Lib - er - ty.

No. 147 The Trail Builders' Hymn


Words & Music by THEODORE E. CURTIS



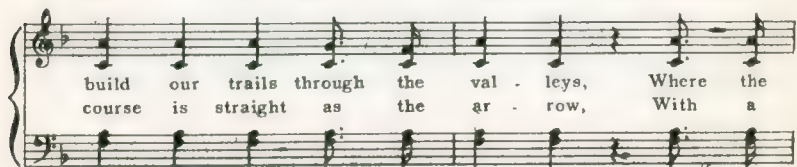
Oh we are the boy trail build - ers, Out
Our light is the light of vir tue, Our



west where the sun - set's glow; Where the brooks flow down like
strength is the strength of youth; Our trails are trails of



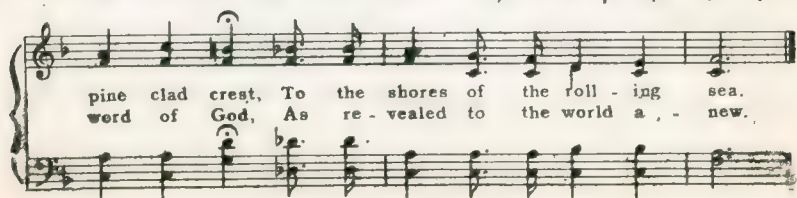
sil - ver, From the heights of the vir - gin snow. We
hon - or, For we build with the stones of truth. Our



build our trails through the val - leys, Where the
course is straight as the ar - row, With a



heart beats light and free, Out here in the west from the
faith that's firm and true, Our guide is the rod of the



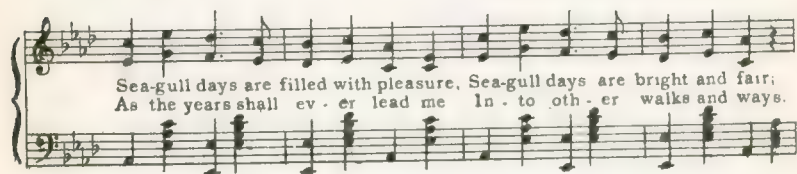
pine clad crest, To the shores of the roll - ing sea.
word of God, As re - vealed to the world a - new.

No. 148 Memories of Seagull Days

Words & Music by LAURA E. KINGHORN



INTRODUCTION

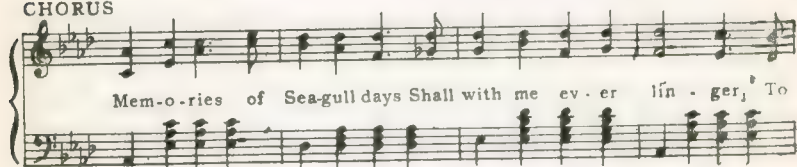


Sea-gull days are filled with pleasure, Sea-gull days are bright and fair;
As the years shall ev - er lead me In - to oth - er walks and ways.

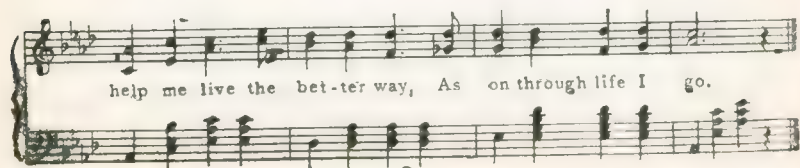


Days that I shall ev - er treasure, Full of bless - ings rich and rare.
May my tho'ts still ev - er lin - ger, On those hap - py Sea - gull days.

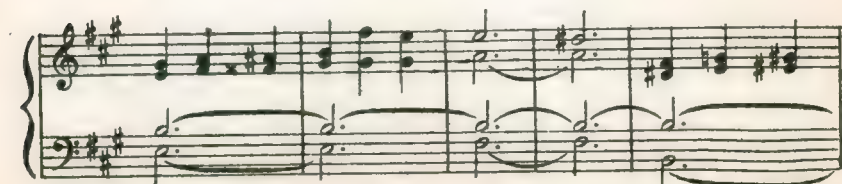
CHORUS



Mem - o - ries of Sea - gull days Shall with me ev - er lin - ger, To



help me live the bet - ter way, As on through life I go.

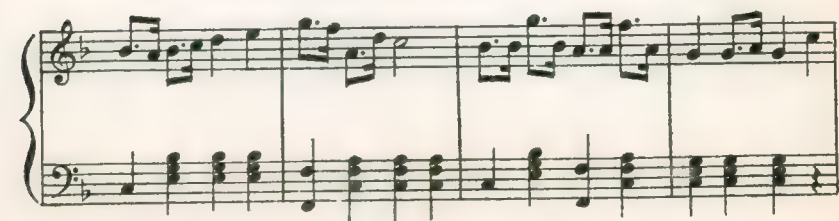
Andante

A Dream

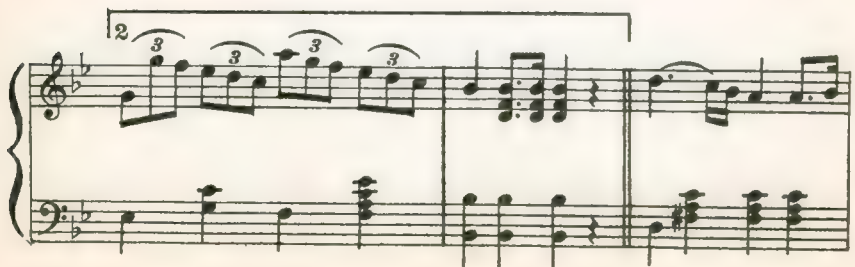
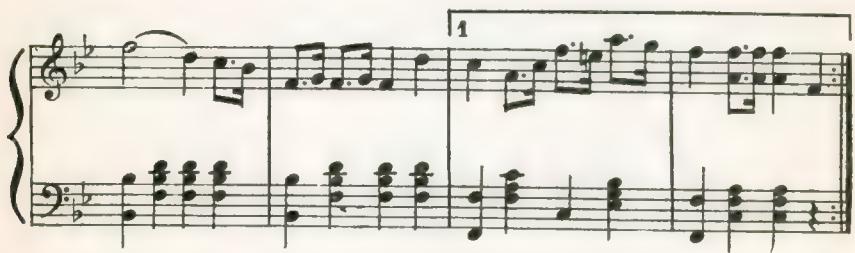
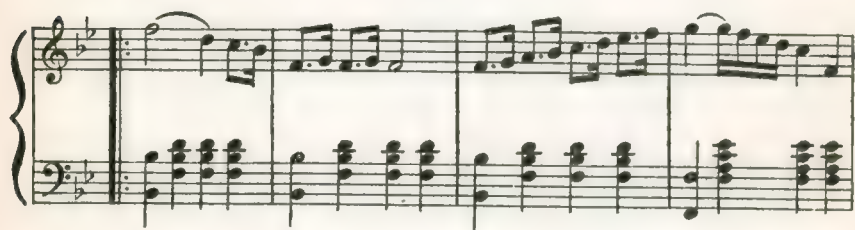
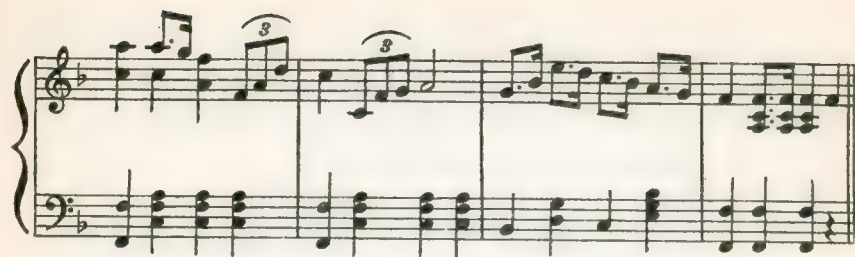


D. C. al Fine

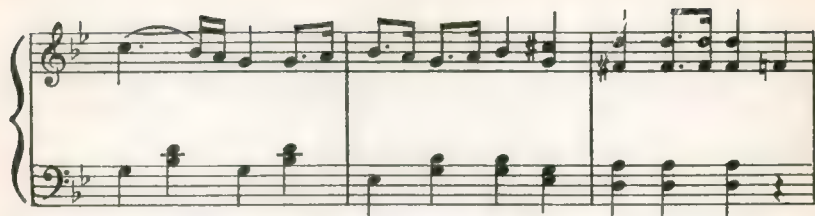
Selected.



Grant's March



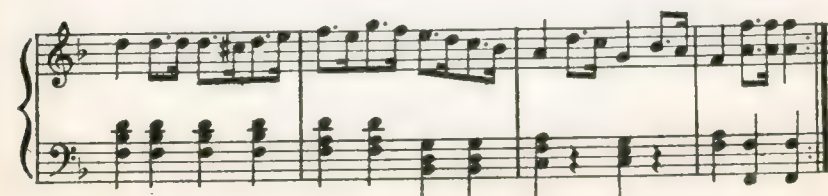
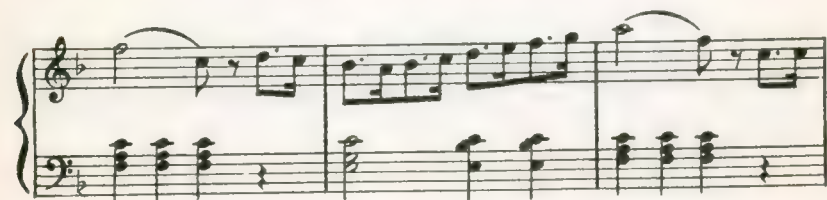
Grant's March



No. 151

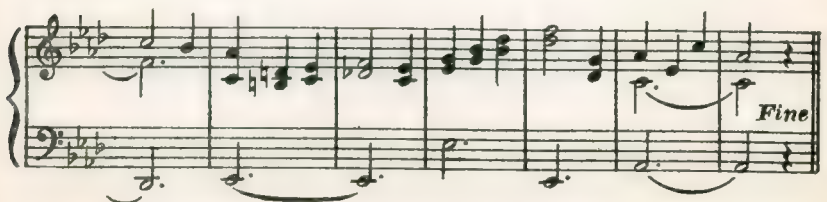
March in Norma

BELLINI

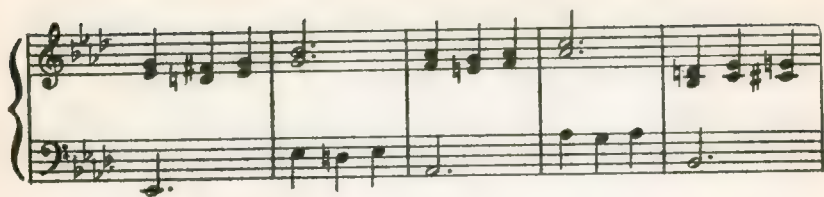
Maestoso

No. 152

A Prayer

Andante

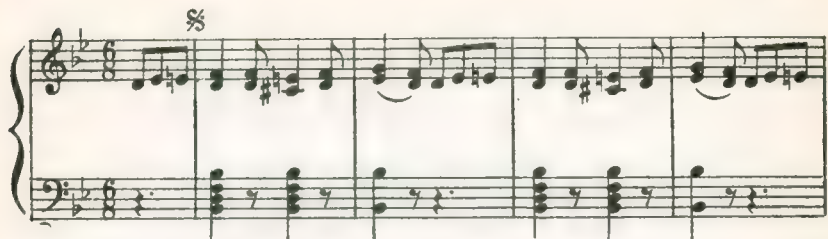
A Prayer



D. C. al Fine

No. 153 Calisthenic March

H. E. GILES



Calisthenic March



3



D. S.

No. 154 Dr. Maeser's Favorite March



Dr. Maeser's Favorite March

The musical score is written for piano and consists of five systems. The key signature is one sharp (F#), indicating G major. The first system includes first and second endings, marked with '1' and '2' respectively. The notation uses a grand staff with a treble and bass clef. The melody is primarily in the treble clef, while the bass clef provides harmonic support with chords and single notes. The piece concludes with a double bar line and repeat dots.

1 2

Andante

Arr from Schubert

First system of musical notation. The treble staff contains a melody in B-flat major, starting with a half note B-flat, followed by eighth notes A-flat, G, and F, then a half note E-flat. The bass staff features a piano accompaniment with eighth-note chords. A dynamic marking *p* and the instruction "8 & 4ft. stops" are present.

Second system of musical notation. The treble staff continues the melody with eighth-note figures and a half note. The bass staff continues the piano accompaniment with eighth-note chords.

Third system of musical notation. The treble staff features a half note followed by eighth notes. The bass staff continues the piano accompaniment with eighth-note chords.

Fourth system of musical notation. The treble staff concludes with a half note and an eighth note. The bass staff continues the piano accompaniment with eighth-note chords. The system ends with a double bar line.

Impromptu

First system of musical notation. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melody of eighth notes and quarter notes, while the left hand plays a steady eighth-note accompaniment. The dynamic marking *mf* is present.

mf

Second system of musical notation. The right hand continues the melody, with a *dim.* (diminuendo) marking. The left hand accompaniment remains consistent. A *p* (piano) marking appears in the right hand at the start of the second measure.

dim.

p

Third system of musical notation. The right hand features a more active melody with sixteenth notes. The left hand accompaniment continues. A *p* (piano) marking is present in the right hand.

p

Fourth system of musical notation. The right hand melody is marked *cres.* (crescendo). The left hand accompaniment continues. The system concludes with a *p rall.* (piano, rallentando) marking.

cres.

p rall.

No. 156

Marathon

In march time

Adapted - T. H. WALLIS

The musical score for 'Marathon' is written for piano in G major and 2/4 time. It consists of five systems of music, each with a treble and bass staff joined by a brace. The first system begins with a piano (*p*) dynamic and includes fingerings 2, 3, 4, 2 in the right hand. The second system features a four-measure rest in the right hand at the start. The third system includes a fortissimo (*ff*) dynamic marking. The fourth system continues the melodic and harmonic development. The fifth system concludes with a 'Fine' marking and a repeat sign. The notation includes various chords, single notes, and melodic lines with slurs and fingerings.

Marathon



No. 157

Reverie

SCOTSON CLARK

Andante

The first system of musical notation for 'Reverie' by Scotson Clark. It is in 2/4 time, key of B-flat major (two flats), and marked 'Andante'. The piece begins with a treble clef, a key signature of two flats, and a 2/4 time signature. A double bar line with a repeat sign (two dots) is placed after the first measure. The first measure is marked with a piano 'p' dynamic. The system consists of two staves: a treble staff and a bass staff. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

The second system of musical notation. It continues the melody and accompaniment from the first system. The treble staff features a series of eighth notes and quarter notes, with some measures containing beamed eighth notes. The bass staff continues with a steady accompaniment of chords and moving lines.

The third system of musical notation. The treble staff shows a continuation of the melodic line with some rests and eighth notes. The bass staff maintains the accompaniment pattern.

The fourth and final system of musical notation. It concludes the piece with a 'Fine' marking. The treble staff ends with a half note, and the bass staff ends with a half note. The system consists of two staves: a treble staff and a bass staff.

Reverie

Con Espressione

A musical score for a piano piece, marked "Con Espressione". The score is written for two staves, treble and bass clef, in a key signature of three flats (B-flat, E-flat, A-flat). The melody in the treble staff consists of eighth and quarter notes, with a fermata over the third measure. The bass staff provides harmonic support with chords and single notes. The piece concludes with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the bass staff.

Reverie



Reverie



D. C.

Andante

String toned Steps
p Harp - Mel. dolce

The first system of musical notation for 'Reverie' is in G major (one sharp) and common time. It consists of two measures. The right hand (treble clef) plays a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The left hand (bass clef) plays a harmonic accompaniment of half notes: G3, B2, D3, F#2, G3, B2, D3, F#2. The tempo is marked 'Andante' and the dynamics include 'p' (piano) and 'Mel. dolce' (melodically sweet).

The second system of musical notation continues the piece. The right hand melody continues with eighth notes: C5, B4, A4, G4, F#4, E4, D4, C4. The left hand accompaniment continues with half notes: G3, B2, D3, F#2, G3, B2, D3, F#2. The tempo and dynamics remain consistent with the first system.

The third system of musical notation continues the piece. The right hand melody continues with eighth notes: C4, B3, A3, G3, F#3, E3, D3, C3. The left hand accompaniment continues with half notes: G3, B2, D3, F#2, G3, B2, D3, F#2. The tempo and dynamics remain consistent with the first system.

The fourth system of musical notation concludes the piece. The right hand melody continues with eighth notes: C3, B2, A2, G2, F#2, E2, D2, C2. The left hand accompaniment continues with half notes: G3, B2, D3, F#2, G3, B2, D3, F#2. The tempo and dynamics remain consistent with the first system. The system ends with a double bar line.

Reverie

a tempo

p

p

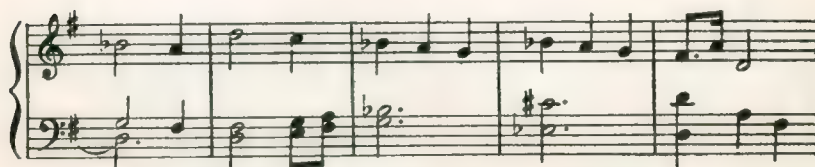
rall.

p

The musical score for 'Reverie' is written in D major (two sharps) and 4/4 time. It consists of four systems of piano music. The first system is marked 'a tempo' and 'p'. The second system features a crescendo and decrescendo hairpin. The third system is marked 'p'. The fourth system is marked 'rall.' and 'p'. The piece ends with a double bar line.

No. 159

Andante

Andante

From J. L. Battman's Organ Gems, Vol. II. published by J. Fischer
and Bro. New York.

Andante



Andante



No. 160 Prayer from der Freischutz

WEBER

Adagio



No. 161

Summer Song

Poco Allegretto

GEO. ROSENKRANS

mf

poco rit.

dim.

meno mosso

Summer Song

The first system of musical notation for 'Summer Song' is written in G major (one sharp) and 4/4 time. It consists of a grand staff with a treble and bass clef. The treble staff features a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The system concludes with the markings *dim.* and *poco rit.*

Tempo primo

The second system of musical notation begins with the tempo marking *Tempo primo*. It continues the piece with a melody in the treble staff and a dense, rhythmic accompaniment in the bass staff. The marking *mf* (mezzo-forte) is placed at the beginning of the system.

The third system of musical notation continues the melody and accompaniment. The bass staff features a series of chords that provide a steady harmonic foundation for the melodic line in the treble staff.

The fourth system of musical notation continues the piece, maintaining the melodic and harmonic structure established in the previous systems. The accompaniment in the bass staff remains a consistent rhythmic pattern of chords.

The fifth and final system of musical notation concludes the piece. It features the markings *dim.* and *poco rit.* before the final chord. The melody in the treble staff ends with a half note, and the accompaniment in the bass staff provides a final harmonic support.

No. 162 The Pilgrim's Song of Hope

(A Celebrated Andante)

Batiste

Andante

The first system of musical notation for 'The Pilgrim's Song of Hope'. It features a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'Andante'. The first measure is marked with a piano 'p' dynamic. The melody in the treble clef is a simple, ascending line of eighth notes. The bass clef accompaniment consists of a steady eighth-note pattern. A long slur covers the first four measures of the system.

The second system of musical notation. It continues the melody and accompaniment from the first system. The piano 'p' dynamic is maintained. The melody in the treble clef continues its ascending line. The bass clef accompaniment remains a steady eighth-note pattern. A long slur covers the first four measures of the system.

The third system of musical notation. The melody in the treble clef continues its ascending line. The bass clef accompaniment remains a steady eighth-note pattern. A long slur covers the first four measures of the system.

The fourth system of musical notation. The melody in the treble clef continues its ascending line. The bass clef accompaniment remains a steady eighth-note pattern. A long slur covers the first four measures of the system. The word 'rall.' is written in the bass clef staff in the final measure, indicating a slowing down of the tempo.

The Pilgrim's Song of Hope

a tempo

First system of musical notation. The treble clef staff contains a melody with a long slur over the first four measures. The bass clef staff contains a simple accompaniment. The dynamic marking *pp* is present in the first measure.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. The dynamic marking *p* is present in the first measure.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. The dynamic marking *p* is present in the first measure.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the accompaniment. The dynamic marking *dim.* is present in the first measure, and *rall.* is present in the third measure. The system concludes with a double bar line.

No. 163

Voluntary

Andante

From J. L. Battman's *Organ Gems*, Vol. II. published by J. Fischer and Bro. New York.

Voluntary



Andantino

Willow Brook



No. 165

Cradle Song

Moderato
Harp

Arr. from Randegger

The first system of musical notation for 'Cradle Song'. It consists of a grand staff with a treble and bass clef. The key signature has three flats (B-flat, E-flat, A-flat). The time signature is common time (C). The tempo is marked 'Moderato' and the instrument is 'Harp'. The first measure has a piano (*p*) dynamic. The melody in the treble clef is composed of eighth and quarter notes, while the bass clef features a steady eighth-note accompaniment.

The second system of musical notation. It continues the melody and accompaniment. The treble clef has some rests in the first two measures. The bass clef continues with eighth-note patterns. The system concludes with a 'rall.' (ritardando) marking.

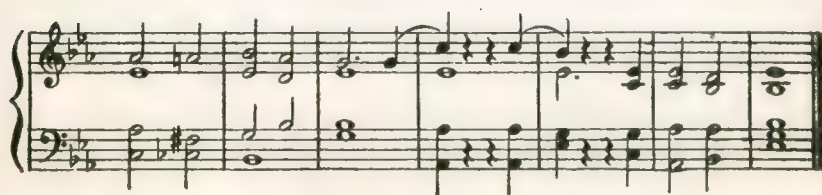
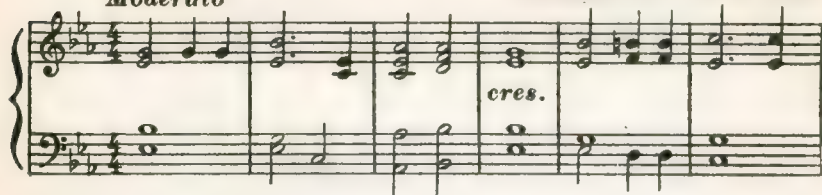
The third system of musical notation. It begins with an 'a tempo' marking. The treble clef features a melodic line with some grace notes. The bass clef continues with eighth-note accompaniment. A piano (*p*) dynamic is indicated in the second measure.

The fourth system of musical notation, which is the final system on the page. It continues the musical themes. The treble clef has a melodic line with some grace notes. The bass clef continues with eighth-note accompaniment. The system concludes with a 'rall.' marking and a fortissimo (*pp*) dynamic.

No. 166 President Young's Funeral Hymn

Moderato

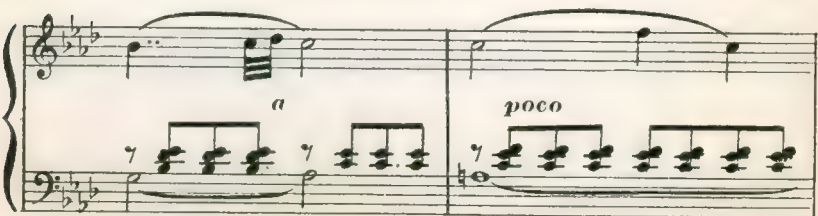
Careless. Arr. H. E. Giles



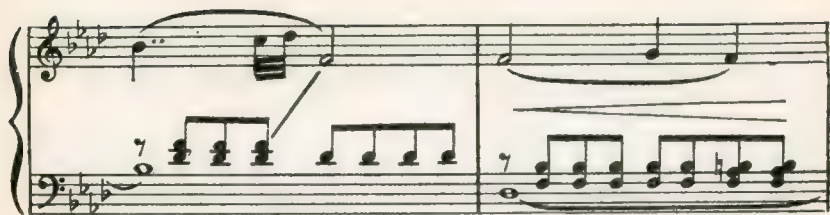
No. 167

Prelude No. 1

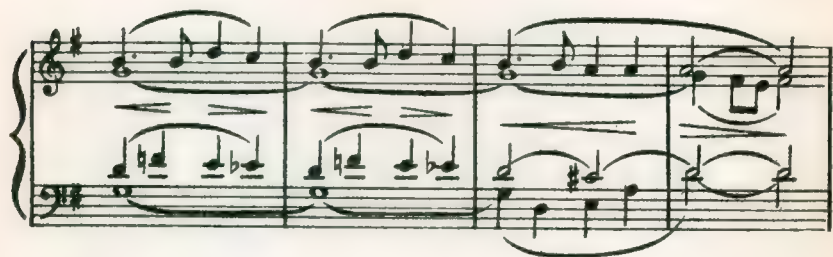
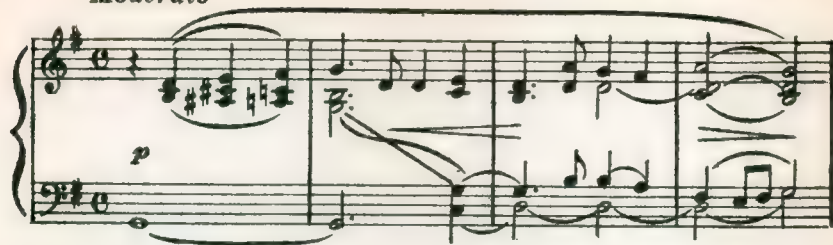
GEO ROSENKRANS

Andante*piu mosso*

Prelude No. 1



Fine
D. C. ad lib.

Moderato*Fine*

Prelude No. 2

First system of musical notation. The treble clef staff contains a melody with a slur over the first two measures. The bass clef staff contains a rhythmic accompaniment of eighth-note chords, marked with a '7' (seventh). The dynamic marking *pp* (pianissimo) is present in the first measure.

Second system of musical notation. The treble clef staff continues the melody with a slur. The bass clef staff continues the eighth-note chord accompaniment, marked with a '7'.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the eighth-note chord accompaniment, marked with a '7'. The dynamic marking *cres.* (crescendo) is present in the first measure.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff continues the eighth-note chord accompaniment, marked with a '7'. The dynamic marking *dim.* (diminuendo) is present in the first measure. The system concludes with a double bar line and the marking *D. C.* (Da Capo).

No. 169 Moonlight Thoughts

SIDNEY SMITH

Cantabile



Moonlight Thoughts



No. 170

NepHITE Lamentation

Thomas Durham. Arr. H. E. Giles

First system of musical notation. The treble clef staff contains whole rests. The bass clef staff contains a series of chords. The dynamic marking *pp* is placed above the first chord, and *very slow, acc. pp* is placed above the final two chords.

Second system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a series of chords. The dynamic marking *vox humana.* is placed above the first chord.

Third system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a series of chords. The dynamic marking *mf* is placed above the final chord.

Fourth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a series of chords. The dynamic marking *add one more stop.* is placed above the first chord, and *rit.* is placed above the final chord.

Fifth system of musical notation. The treble clef staff contains a melodic line. The bass clef staff contains a series of chords. The dynamic marking *a tempo* is placed above the first chord, *dim.* is placed above the third chord, and *rit.* is placed above the final chord.



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